Issue 213 ● 8th June 1994
UK £2.50 ● US $4.95

DOCTOR WHO MAGAZINE™

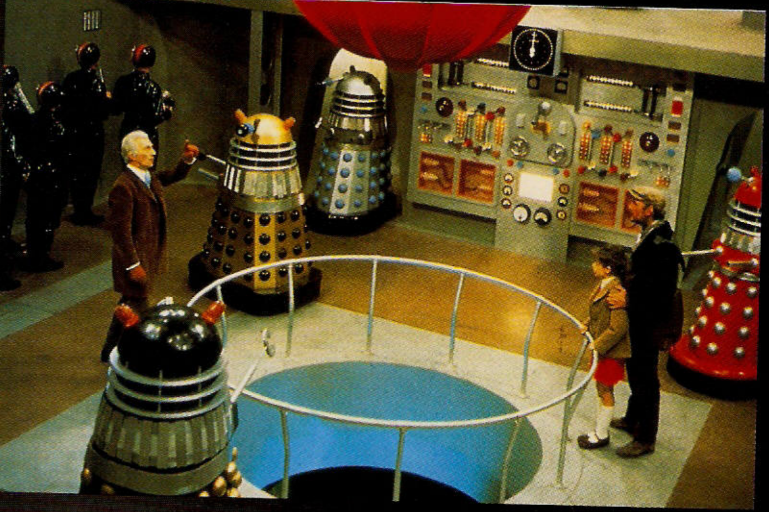
MORE FREE POSTCARDS

PETER DAVISON–

On his early days as the Fifth Doctor... and being Dr. Moo!

DR. WHO AND THE DALEKS
and
DALEKS – INVASION EARTH 2150AD

BACK ON THE BIG SCREEN



On Saturday 18th June The Screen At Walton will be screening the classic Dalek movies from the Sixties.
This is your chance to see the original, uncut, Cinemascope versions of these quintessential *Doctor Who* rarities. Doors open at 10.30am and the programme begins at 11.00am. Tickets are £8, bookable in advance from the box office (0932) 252825.

However, those generous chaps at The Screen At Walton have given us THREE PAIRS of tickets to give away in a FREE competition. Just tell us the name of the record Roberta Tovey (who played Susan) recorded between appearing in the two films. Send your answer on a postcard or the back of a sealed envelope to SOFT CENTRES at the editorial address.

The Screen at Walton is situated at 85 - 89 High Street, Walton-on-Thames, Surrey ● Buses 218/518/564 (stop outside the cinema), Bus 131 (stop in Hepworth Way) ● 4 miles from M25, 5 minutes from the A3 ● nearest BR station Walton-on-Thames (direct from London) ● parking available ● disabled facilities ● luxury west end seating ● fully licensed bar.

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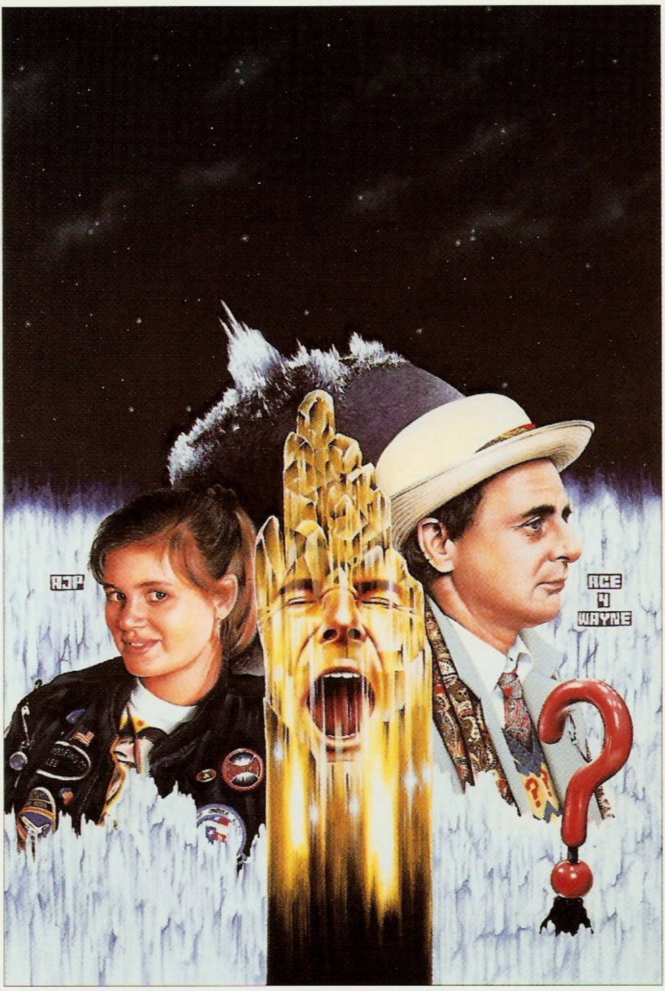
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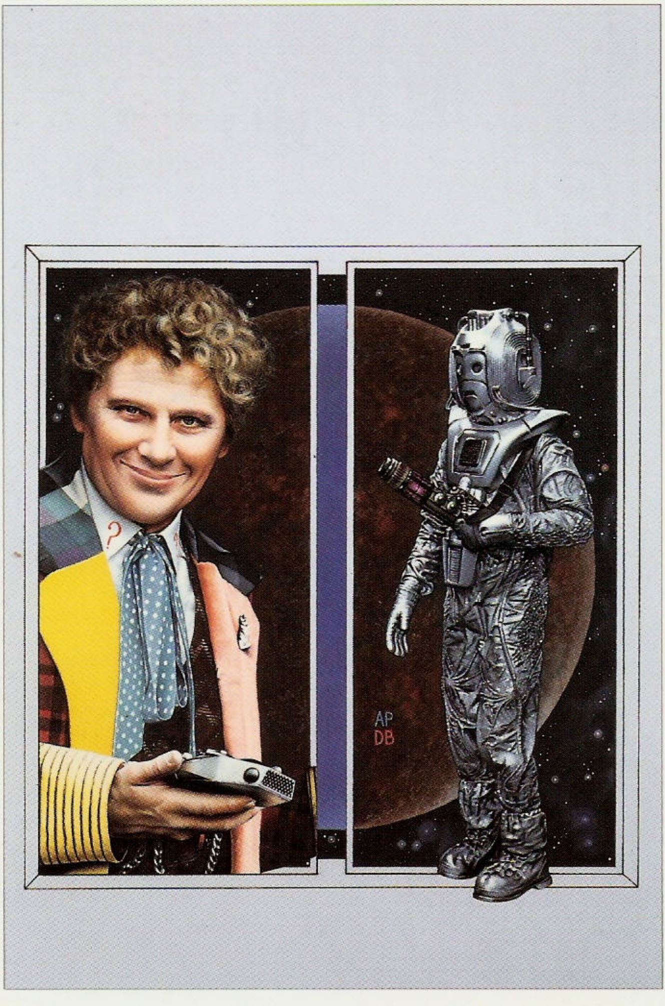
AP DB

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Editorial: Gary Russell & Marcus Hearn
Design: Peri Godbold
Production: Julie Pickering & Mark Irvine

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This issue's competition entries should be sent on
a postcard or back of a sealed envelope,
clearly marked with the competition title, to:
Doctor Who Magazine,
Marvel Comics UK Ltd.,
13/15 Arundel Street,
London WC2R 3DX,
England.
Entries must arrive by second post on 28th July 1994.

Thanks this issue to:
Peter Davison, Frank Cox, Peter Ling, Hazel Adair, Glenn Rix, David Gibbes-Auger, BBC Video, Kevin Davies, David J. Howe, Colin Lavers, Adrian Rigelsford, Simon Sadler, Spacescapes, Virgin Books and Mark Wyman.

In escaping the middle-class irony boom of the Eighties, *Doctor Who* has had a lucky escape. The show remains a fond memory for many and a continual source of enjoyment for others.

The original *Star Trek,* by contrast, has fallen prey to a fate possibly worse than multiple resurrection. The series seems destined to be appreciated by large amounts of its audience only for its kitsch value. The name, however, lives on in its three spawn and looks destined to remain a lucrative enterprise (no pun intended) for some time to come.

With *Doctor Who,* however, it is a different story. While many see the programme as a legitimate source of derision, I've yet to meet anybody whose enthusiasm for the show is purely based on irony. And, at least for now, *Doctor Who* remains 'intact' as a twenty-six year series and a concept which looks set to endure.

Now, as *Doctor Who*'s potential new owners prepare their blueprint for the future, all this is at stake. A whole new audience, and for the first time in a long time that doesn't just include *Doctor Who* fans, is eagerly anticipating something new. The best we can hope is that we're not let down, but the least we can do is support the return of the show and not give anyone the impression that we're predicting certain disaster.

Doctor Who deserves every chance we can give it.

Marcus

ABC
AUDIT BUREAU OF CIRCULATIONS
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Doctor Who Magazine™ Issue 213. Published by **Marvel Comics UK Ltd.** Jim Galton, Chairman. Vincent Conran, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1994. Diamond Logo © BBC Enterprises 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "Cheer up Doctor," grinned Jamie as the Time Lord surveyed the aftermath of the Intelligence's scheme. "What would you want with an army of yon beasties anyway?" ISSN 0957-9818

Gallifrey

PROGRESS ON *DOCTOR WHO* FILM AT LUMIERE?

The only news is . . . that there is no news. Hiding behind a wall of silence disturbingly reminiscent of the early years of *Doctor Who*'s latest hiatus, both the BBC and Lumiere Pictures are remaining tight-lipped about their plans for *Doctor Who*'s future.

However, recent unconfirmed reports have suggested that Lumiere's progress on the movie may have been further advanced than anyone previously suspected. **Doctor Who Magazine** sources have suggested that Lumiere booked a crew to shoot the new film as early as October 1993, with a shooting schedule projected to commence 6th April 1994. More recent unconfirmed rumours have suggested not only that shooting has since ceased on the project but that Lumiere have lost their rights to make the film in a bidding war against Steven Spielberg's Amblin Entertainment. James Graham, the Lumiere executive reportedly responsible for handling the company's new property has unfortunately thus far remained unavailable for comment.

News is likewise no more forthcoming from the BBC. Tony Greenwood, the BBC Enterprises executive who has emerged as a prime mover in Enterprises' negotiations with Steven Spielberg's Amblin, was attending MIPCOM (the international television festival) at the time of writing and was also unavailable for comment.

Television and press reports on both projects continued unabated throughout April, the most intriguing of which emanating from *The Daily Star*, GMTV and *This Morning*. *The Daily Star*, the newspaper responsible for first publicly connecting David Hasselhoff's name with new *Doctor Who*, once again resurrected the foundless rumour on Tuesday the 12th, this time suggesting that buxom pin-up Pamela Anderson (Hasselhoff's *Baywatch* co-star) was set to join him in the TARDIS as his travelling companion. On Friday 15th GMTV over-confidently reported that discussions between Amblin and the BBC were now settled and the two companies were actively seeking to cast a British lead actor. ITV's popular morning magazine show *This Morning* ran a light-hearted piece on Tuesday 19th, with Jon Pertwee conducting a transatlantic interview with *Star Trek*'s William Shatner. When Pertwee suggested that Shatner may want to swap the bridge of the *Enterprise* for the TARDIS in Steven Spielberg's *Doctor Who* the Hollywood star wouldn't rule it out!

WHERE IS JON PERTWEE?

Jon Pertwee's successful one-man show continues touring into May, arriving in London at long last on Friday 27th at The Millfield Theatre, Silver Street, Edmonton.

During the evening's performance, Jon will talk about his life on stage, in variety, on television and in film. After the interval he reappears as the Doctor and recounts his experiences of starring in the world's longest-running science-fiction series. The close of the evening will feature a question and answer session with the audience.

For details call the Millfield's box office on (081) 8076680.

RETURN OF THE TANKARDS

Aidee International have now finished work on the seventh of their set of *Doctor Who* caricature tankards. Featuring the Seventh Doctor, this brings to a close the first set of collectibles. However, pleased with the response that they have received, Aidee are now considering furthering the range with three or four Time Lord-based releases. These may include The Rani, the Master, Rassilon, Omega or Borusa. Nothing definite is planned yet, but **DWM** will keep you up to date.

Aidee International have given us one Sylvester McCoy tankard to give away in this FREE competition. All you have to tell us how many episodes of *Doctor Who* starred Sylvester from *Time and the Rani* to *Survival*, inclusive.

Write your answer on a postcard or back of a sealed envelope and send it to the address on Page 3. Mark your entries **DOC COUNT.**

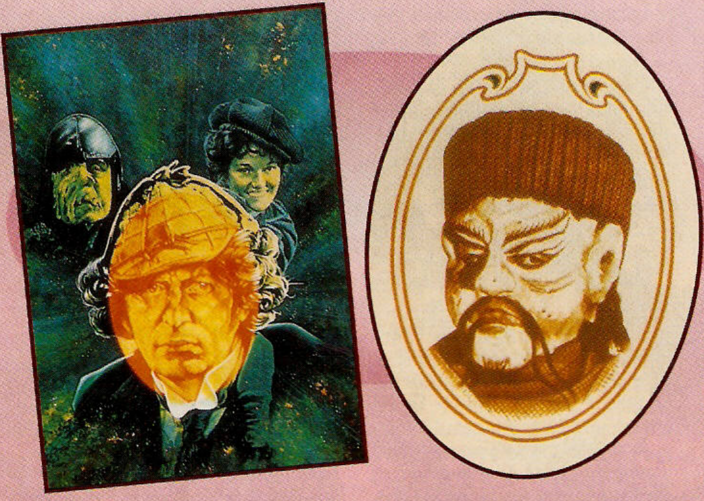
Guardian

BOOK NEWS

Virgin Books have confirmed two more *Doctor Who – The New Adventures* novels for 1995.

Following his successful *The Dimension Riders* story, Daniel Blythe has a book published in March called *Infinite Requiem*. With Ace having departed the TARDIS in Kate Orman's preceding book *Set Piece*, *Infinite Requiem* will see the Doctor and Bernice once again travelling alone. Following this will be a couple more as yet unconfirmed Doctor/Bernice stories and then in June *Original Sin* by Andy Lane will be published. This will see the TARDIS compliment added to in the form of two thirtieth century law enforcement agents. The first is a cynical middle-aged female officer called Roslyn Forrester and the other is her young protege Chris Cwej, who begins his adventures with the Doctor in a non-human shape that isn't his natural one. Both of them find themselves intrigued by the Doctor, but not necessarily for the same reasons . . .

Boxtree Books have indicated that Adrian Rigelsford's two non-fiction *Doctor Who* books, *The Making of the Dark Dimension* and *The Doctors: 30 Years of Time Travel* may have their provisional publication dates swapped. *The Doctors* may be brought forward to July, delaying the book about the aborted BBC Thirtieth Anniversary Special until the autumn.



The covers for the forthcoming reprint of *Doctor Who – The Scripts: The Talons of Weng-Chiang* from Titan Books. The front and back cover art is by Alister Pearson.

TRADING CARDS

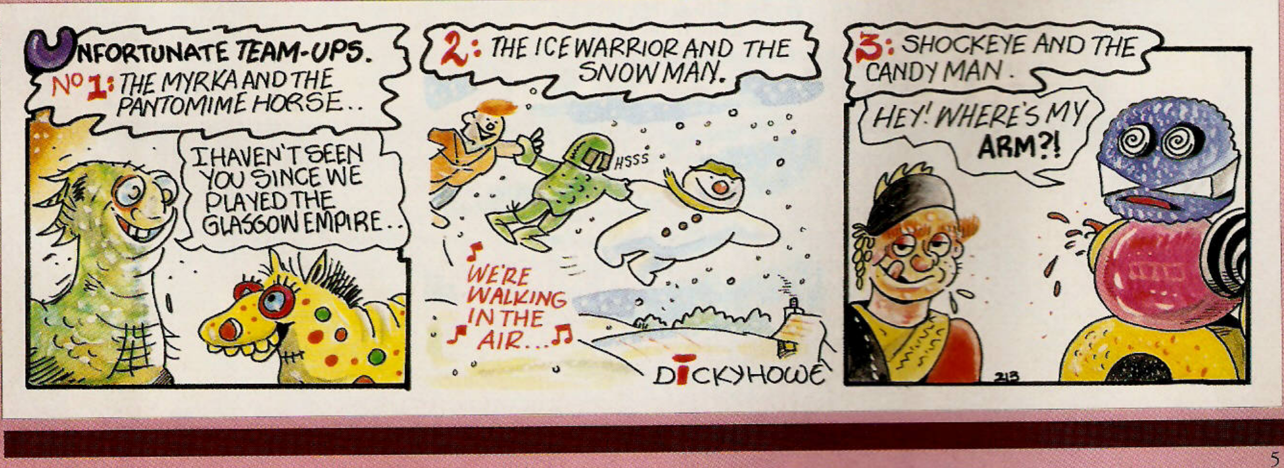
Unfortunately a small number of copies of **DWM** 212 reached the shops without their free *Doctor Who* trading cards. Marvel Comics apologises to those readers who weren't supplied and believes that by now everyone who originally informed us of the error has had their gift sent onto them.

The free gifts are a set of three special promotional-only cards to herald Cornerstone Communications excellent first series of 110 full-colour cards celebrating the series. Split into different groupings such as Adventures; Doctors; Companions; Villains and The Legend, each cards contains a beautiful colour photo plus details on the back. There are also seven hard-to-find prism or 'chase' cards. These glossy cards, printed on special reflective stock feature each of the Doctors. While all are reasonably hard to come by, Doctors Five, Six and Seven are the most common. Doctors One and Three are also reasonably easy to come by but Doctors Two and Four look set to be the rarest, with the Troughton card already fetching high prices amongst trading card dealers and collectors.

The cards are now in the shops or can be purchased direct from Framed Nostalgia at 5 Scarsdale Place, Market Place, Buxton, Derbyshire SK17 6EF. For more details, see the advert on the inside front cover of this issue of **DWM**.

Cornerstone are reportedly very pleased with the reaction the cards have received and are already preparing a further two sets, at least one of which is due for release before the end of 1994. These sets will again be photographic, covering more adventures and characters and if the hard-to-find collectability of this first set are anything to go by, look destined to not only repeat Series One's phenomenal success but improve on it.

Doctor Who? by Tim Quinn and Dicky Howett


UNFORTUNATE TEAM-UPS.
No 1: THE MYRKA AND THE PANTOMIME HORSE..
I HAVEN'T SEEN YOU SINCE WE PLAYED THE GLASGOW EMPIRE..
2: THE ICE WARRIOR AND THE SNOW MAN.
HSSS
WE'RE WALKING IN THE AIR...
DICKYHOWE
3: SHOCKEYE AND THE CANDY MAN.
HEY! WHERE'S MY ARM?!

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: A couple of belated obituaries, firstly from 1991 when **Sidney Johnson**, who had played an Old Man in episode three of *The Mutants*, passed away and from 1993 **Robert Lankesheer**, who died in hospital from emphysema on 29 December having appeared as the Chamberlain in 1965's *The Crusades: The Knight of Jaffa* and *The Wheel of Fortune.*

Doctors: *Flesh and Blood*, a two-hour documentary on Hammer Films, to be aired this Summer by the BBC, will be narrated by film Doctor **Peter Cushing**.

Jon Pertwee and his wife Ingeborg were featured in *At Home With Dr Who*, a two page spread in 15 – 21 March edition of *The Lady* magazine.

Current indications are that the new series of *Medics* starring **Tom Baker** as Professor Geoffrey Hoyt will be broadcast on ITV from July. After the character's near fatal car crash at the end of the previous series, Hoyt meets his match when he is referred for plastic surgery treatment to senior consultant Helen Lomax (played by Dinah Stabb).

Peter Davison has followed up playing Clive Quigley in *Ain't Misbehavin'* by presenting *Heavenly Bodies*, a new six-part astronomy series scheduled for transmission at 7.30pm from 6th June on BBC-1. Each programme will look at a different mystery of the universe, such as the sun, the moon, the planets and the stars, and will unravel the secrets of such unnatural phenomena as the Harvest Moon and the movement of the tides. Mini-dramas are included in the series and Peter dresses up to fit in accordingly.

Companions: In celebration of Sir John Gielgud's 90th birthday, Radio 3 mounted a production of *King Lear*, which included **Bernard Cribbins** (Tom Campbell), Chief Caretaker **Richard Briers** and **Harry Towb** from *The Seeds of Death and Terror of the Autons.*

Peter Purves has been advising motorists to beware of rear dazzle in a recent television advertisement.

A satirical look at big business, *Sir Colin's New Clothes* by Chris Allen on Radio 4 (31 March), featured a performance by **Elisabeth Sladen** as Mary opposite her husband **Brian Miller** as Colin.

Mary Tamm continues to play Mary Crosby in Channel 4's *Brookside* and from all accounts she is there for the foreseeable future. Her *Brookie* character is currently the subject of intense speculation following a newspaper revelation that her late MP husband had fathered a love-child.

Producers: Verity Lambert's production company Cinema Verity has issued a writ at the High Court in London against members of the *Eldorado* cast, the BBC, and J Dark y J Todesco Productions (its partner on the failed Spanish soap) to enable itself to be cleared of liability for £40,000 outstanding overtime payments claimed by the actors. In the meantime, a new series of the Lambert-produced comedy *May To December* begins in May featuring **Lesley Dunlop** from *Frontios* and *The Happiness Patrol.* Verity also took part in Channel 4's *Without Walls: Expletives Deleted* in March about swearing on television and expressed the view that there was more resistance now to using swear words than twenty years ago.

The late **Innes Lloyd's** BAFTA award winning production from 1991 *A Question of Attribution* won a well earned BBC-1 repeat at the end of March.

Philip Hinchcliffe is the producer for Portman Productions of *An Awfully Big Adventure*, a new £3 million feature film which Mike Newell is directing in Dublin. Set after the war, Alan Rickman and Hugh Grant are the stars of the tale of a young girl played by seventeen-year-old newcomer Georgina Cates, who blossoms into maturity when she becomes part of the Liverpool theatre scene. The cast also includes Peter Firth, Prunella Scales, Rita Tushingham, Nicola Pagett, Carol Drinkwater and **Clive Merrison** from *The Tomb of the Cybermen* and *Paradise Towers.* During the shoot Alan Rickman was amused to read in the tabloids that he was under consideration for the role of the Doctor. Hinchcliffe is also co-producing *The Chess Player*, budgeted at $4.5 million, based on the true story of the attempted kidnapping of Napoleon by the British in Poland and centred around his robotic chess partner, the Turk. Filming is due to begin in Europe imminently.

Writers: John Flanagan and **Andrew McCulloch** of *Meglos* fame are developing a screenplay, *Indian Summer*, a comedy about a wealthy Asian businessman who buys a country seat in the heart of England. The intention is for **Waris Hussein** to direct the film budgeted at £1.3 million.

Further to **DWM 212, Stephen Gallagher** has written two further psychological dramas for Yorkshire TV's *Chillers* series, namely *Lifeline* and *Dance by the Light of the Moon.* The second episode (of four) in production, *Moby* (not written by Gallagher) features **Martin Clunes** (Lon from *Snakedance*) as a leading character.

The first series of **Johnny Byrne**'s hugely successful creation *Heartbeat* is currently being repeated by ITV on Mondays (8.30 pm).

Leslie Stewart's play *Canada Park* is the latest in a long line of **Philip Martin** produced dramas on Radio 4.

The **Pip and Jane Baker** series *Watt on Earth* has recently been repeated on BBC1.

Rona Munro's debut screenplay *Men of the Month* is set for transmission on BBC2 on 25th May. Starring Douglas Hodge, the film is a contemporary tale of sexual politics set in the offices of *Big and Beautiful*, an erotic magazine for women.

New Adventures novelist **Mark Gatiss** is also an actor, recently appeared in a production of *Bram Stoker's Dracula* adapted by Jonathan Rigby at the Etcetera Theatre in London's Camden Town.

Directors: *The Macra Terror's* **John Davies** is developing a film titled *Innocence of Desire* from a screenplay by Tom Murphy for Frontroom Films.

Repeats of Series Four of *London's Burning* are due to be shown on ITV during May. Look out for *The Faceless One's* **Gerry Mill** on the credits.

The current Chairman of the Directors' and Producers' Rights Society is none other than **Pennant Roberts.**

Graeme Harper has lately been behind the cameras for ITV's long running cop series *The Bill.*

Miscellaneous: *Destiny's* Davros, **David Gooderson** and Robert Browne collaborated to adapt Kenneth Grahame's *The Wind in the Willows* into the forty-five minute *From Bank to Riverbank*, which was performed over the Easter period to celebrate the three- hundredth anniversary of the Old Lady of Threadneedle Street (otherwise known as The Bank of England).

'Current' Davros **Terry Molloy** is among the cast of *Chasing the Deer*, a $450,000 feature film currently in production around Inverness, which stars King Yrcanos (**Brian Blessed**) and Garron (**Iain Cuthbertson**).

Ken Dodd, the Tollmaster from *Delta and the Bannermen*, is celebrating his fortieth year in showbusiness this Summer with a season of Sunday concerts at the Grand Theatre in Blackpool.

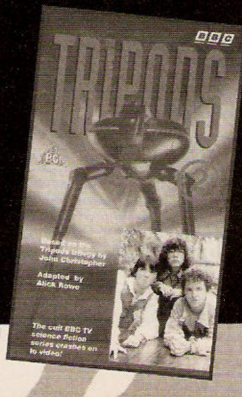
With thanks to Paul Ogden for belated obituary information.

It is 2089AD and mechanically housed aliens rule the world, their giant metallic presence constantly hovering over mankind, ensuring his docility. For at sixteen, all humans must undergo 'capping' – a mysterious ceremony which results in the curtailing of any aggressive thoughts. However, not everyone is prepared to accept such brainwashing. There are those who would band together to rebel and their number is growing all the time. The scene is set for a terrifying confrontation with the world's new masters . . .

THE TRIPODS

BBC
TRIPODS
1

The first six episodes of this impressive 1984 series are now available on two volumes from BBC Video. We have TEN sets of Volumes 1 and 2 to give away in a FREE competition. To be in with a chance of winning just tell us the names of the series' three young heroes. Send your answer to TRIPLE TROUBLE at the editorial address on page 3. The usual tedious rules apply.



BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost Light)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature; interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen.* New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief*: *2* by Abnett and Danks and plus *The Daleks 8.*

DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13* .

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17.*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

WHO IS SARAH JANE SMITH? Free poster. Interview with Elisabeth Sladen plus biography of Sarah. Archives on *The Hand of Fear* and *K9 and Company*. Strip: *City of Devils* by Russell and Danks. *Brief Encounters* by Tucker, Perry and Cockburn; Bishop and Hudd and a special story by Nicholas Courtney, illustrated by Paul Vyse.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

Peter Davison – Dr. Moo?

Photo © BBC

Having played alongside Doctors Jon Pertwee, Colin Baker and Sylvester McCoy in *The AirZone Solution*, Peter Davison recently stepped in front of the camera to be interviewed for *Stranger Than Fiction* (a behind-the-scenes video about BBV productions). Nicholas Briggs took the opportunity to quiz him, off camera, about his involvement with *Doctor Who*. What emerged is a candid chronicle of Peter Davison's time on the show . . .

Peter Davison rarely does interviews about *Doctor Who*. Interviews on the subject which have appeared in print over the last few years are usually surreptitiously recorded from convention panels. Professionally, Peter 'moved on' a very long time ago. The lack-lustre experience of his second *Who* season gave him the resolve to resist a fourth term in the TARDIS. After that, he never looked back.

"I was lucky," he says. He certainly made successes of the off-beat *A Very Peculiar Practice* and *Campion*, to name but two series. And he's at ease enough with his *Who* legacy not to be wary of returning to the gaze of we *Who* aficionados.

Not only did Peter don the familiar Edwardian cricket gear for a brief appearance in *Dimensions in Time*, but as the BBC's larger scale 30th Anniversary extravaganza, *The Dark Dimension*, encountered problems materialising, he agreed to co-star in what some may see as a Doctor's reunion in all but name . . . *The AirZone Solution*. Produced and directed by would-be Spielberg, Bill Baggs, *AirZone* is a political/ecological thriller with more than a dash of science-fiction. It was the next stage in BBV's development, which started with the 'Stranger' videos, starring Colin Baker and Nicola Bryant.

"Colin Baker mentioned it to me a couple of months before, and said that he'd done three of these videos — and was I interested?" explains Peter. "He gave me one of the tapes, so that I could sit through Colin . . . acting . . ." he starts laughing, that mock inter-Doctor rivalry surfacing already. He recovers: "Actually, I thought it was rather good.

"So I said, 'Yeah, why not?' And eventually a script arrived and I read one part and ended up playing another. Story of my life, really. No, it was more to do with time considerations. By then my availability was restricted because I'd been fortunate enough to be doing several other things at that time. Consequently, I wound up playing someone who got killed off fairly shortly after the opening credits – but it was still great to do it!"

WHO? ME?

Being killed off after the opening credits was not really an option with the part of the Doctor. The first real options were whether or not to take on the part.

"I was just rung up one day by John Nathan-Turner, and he told me that Tom Baker was leaving – which was a fact that no one else knew at the time – and said, 'Will you think about doing the Doctor?' I remember being silent for some time. My first reaction was that it was just a ludicrous idea."

Perhaps that's a notion which is hard to swallow for fans who might view Peter as their 'first Doctor'. Back in 1980, the problem was similar for the potential Fifth Doctor.

"I mean, I remembered William Hartnell and Patrick Troughton as the Doctor. They were really my Doctors. I hadn't really watched Tom Baker at all. And Jon Pertwee – dare I say it? – I didn't really watch either. It wasn't because I disliked them or anything, it's just that you go through a sort of *Doctor Who* phase when you're an average child growing up, and those first two Doctors were just my Doctors."

All of which led Peter to one, surprising conclusion. "It just seemed like I was the last person in the world who would be asked to play the Doctor. I'd often fantasised about being in *Doctor Who*, but never really thought of being asked to play the lead. So, first of all, I kind of turned it down. Then John said, 'Well look, let me take you out to lunch and explain to you why I'd like you to do it'.

"Well, he said he wanted to change the image markedly from Tom. I think it's no secret that he didn't really like Tom's treatment of the Doctor. So, he just wanted someone who was entirely different. He wanted someone younger and . . ." it suddenly comes back to Peter what his main doubt was.

"Actually, this is what really put me off. He said he wanted a 'personality actor'. Now, I'd never seen myself in a million years as a 'personality actor', you know, someone who just came with a ready-made personality. I'd just never thought about it like that. I suppose he was thinking of Tristan, because he'd worked on *All Creatures Great and Small* as a production unit manager."

Then, when this historic lunch was over . . . "I went through great agonies, talking it over with my agent. I was on the brink of really turning it down again . . . finally."

What changed his mind? Peter shrugs. "At the last minute, I just said, 'Yes'."

Surely there must have been more to it than that. Peter squirms around for a moment, then confesses. "I know this sounds so stupid really, but it was partly to do with the fact that it was such an amazing thing to have been offered the part. If I'd actually turned it down, I would not then have been able to say, 'I was offered *Doctor Who*' – because you can't do that, can you? If someone else had been offered the part, you can't go around saying, 'Well, I was offered it first!'"

So that's it? That's the reason? "That's why I did it. Having been placed in that position, it was just too big, or startling a thing to turn down."

WHO HURDLES

"The next big hurdle was the announcement

An unusually calm moment for the TARDIS crew of Adric (Matthew Waterhouse), the Doctor (Peter Davison) and Tegan Jovanka (Janet Fielding) in *The Visitation*. Photo © BBC

that I was playing *Doctor Who*, because, as usual, John had been putting out these rumours that a woman was going to take over . . ." Peter starts to chuckle, "He used to do that all the time," he says, then bursts out laughing.

"I had this big announcement. It was even on *The Nine O' Clock News* on BBC1, that I was taking over *Doctor Who*."

At this point, he recalls the 'Dr Moo' style headlines which immediately appeared in tabloid newspapers seeking to tag him with the *All Creatures*-label forever. "Ah yes," reflects Peter. "Inspired journalism again." Maybe he's joking . . .

The story continues: "Then I had a sort of press conference about it, with huge photo-calls. I think by the time we had a photo-call, I'd actually sorted out the costume."

The producer had already created a physical reflection of his reining-in of the Fourth Doctor's flippancy by giving Tom Baker's costume a uniform colour scheme. Peter was to discover that John Nathan-Turner felt that 'designed' look still had some mileage in it.

"As regards costume," he ponders, "I would have preferred, really, a more off-the-peg look. I thought that was always the idea; that the new Doctor would go to this room where there were loads of clothes that he'd collected over the centuries, and he'd just pick something out and put it together. And mine was a bit of a 'designed' costume – not as much as Colin's was later – but it didn't have that kind of 'thrown together' feel, which I thought would've been quite nice."

However, Peter was not entirely without influence. "It was my idea to come up with the cricketing element. It seemed to me that it was British, eccentric and youthful."

The niggling doubts aside, Peter makes the all-important point: "It was very comfortable."

CLUES FOR *WHO*

With the photo-calls and press announcements over, there was still quite some time until the first fully-fledged screen appearance of the Fifth Doctor. The publicity bandwagon was kept rolling by an appearance on the BBC's popular lunchtime magazine programme, *Pebble Mill at One*. However, Peter's guest spot didn't merely consist of the traditional chat-show interview.

"It was kind of a publicity stunt. But there were no ideas in place about the character of the new Doctor. Of course, I didn't realistically expect that on this *Pebble Mill* thing anyone would come forward and give me a great clue. Except that they had these twenty-four kids along and said, 'How do you think he should play the Doctor? What do you think he should be like?' They all came up with various suggestions; but the one that stuck in my mind was this boy who said, 'I think you should be like Tristan, but brave', which I thought was good and simplistic. I thought, 'If only I can hang on to that!'"

Peter Davison enjoyed working on scripts by Eric Saward, such as *The Visitation*. Photo © BBC

The cricket image, based upon a photo of Peter Davison in producer John Nathan-Turner's office, got it's first airing in *Four to Doomsday*. Photo © BBC

It was at this point in the interview that I encountered what was to be a familiar behavioural pattern concerning recollections of *Doctor Who*. Peter giggles mischievously, shakes his head in a kind of bemused disbelief, then rocks his head back. *Doctor Who* is a pleasant memory for him, filled with equal measures of laughter and chaos. It's almost as if he can scarcely believe he was involved in such a frenzied three years.

"Actually," he laughs, "Even when I started making the series I had no idea what I was doing with the character. I never have any idea what I'm doing! The best I can hope for is that I come up with a kind of bland, nondescript performance on day one of rehearsal, and hopefully something emerges over the course of time. I just don't think you can go in with any pre-defined notions of how you are going to play something like the Doctor, because it's dependent on all sorts of factors . . .

"It's dependent on what sort of scripts you've got, who the companions are – that was a very big influence in the end on how I played it; the fact that there was some friction between the companions and then between myself and the companions."

As for the producer's input; he was evidently sticking to his 'personality actor' theory. "He gave me no clues about characterisation, because you can't really if you're talking about a seven-hundred and fifty year old Time Lord! He just said, 'Do what you want to do', which is a fairly baffling thing, because you don't have anything to go on.

"When you play a part, normally you can say, 'Well, he comes from this background, he went to school here, he has these sort of aspirations . . .' But with the character of the Doctor, there's not a lot you can really hang on to. There's no 'base start', so the only thing I had as inspiration were the previous Doctors."

A particular manifestation of this inspiration appeared on screen in Peter's premiere *Who* adventure (at least in transmission order), *Castrovalva*. Shortly after his regeneration, the Fifth Doctor was to wander the TARDIS corridors suffering something of an identity crisis. During this, Peter incorporated 'echoes' of previous Doctors in his performance.

"That was something I very much wanted to do, simply because that was the only history of the character I had to go on. I'd asked for copies of the early tapes. I didn't try to do Tom Baker, except for unwinding his scarf, but I put in bits of the other Doctors. I suppose, in a funny kind of way, I based my Doctor's character on the First Doctor, on William Hartnell. Like him, my Doctor was slightly irritable at times. I always used to like Hartnell."

In fact, these 'guest appearances' of previous personalities were entirely Peter's creation. "Yes, in my mind I just thought it would help if I did little stabs at shades of Pertwee and Troughton and Hartnell. It wasn't in the script at all. It was entirely put in at the rehearsal stage. I'd had an idea to do it at some point in the story; that's why I'd asked for the tapes."

DOOMSDAY DOCTOR

However, by now, Peter had been through two stories already and was finding his feet in the part. The season was not recorded in the order in which it was eventually transmitted . . .

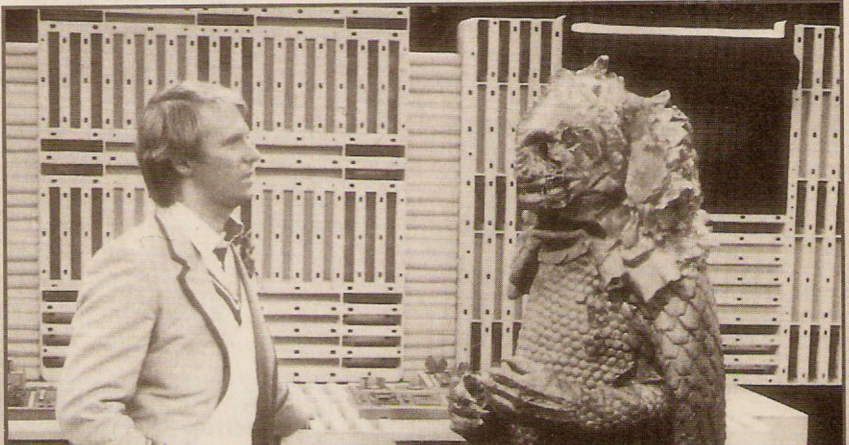
"We started with *Four to Doomsday*, which was . . . um . . ." Here comes that mischievous giggle again . . . "an interesting sort of story . . ." Then we're into a full-blown laugh again. Suddenly, he grasps a memory.

"I did a nice space walk sequence in that. I thought that was quite good."

One thing, however, is very clear in his mind. Peter is sure about the stage of development his version of the Doctor had reached by the time he'd stepped onto the *Who* set for the first time . . .

"I suppose that's the one that sticks out in my mind as the one in which I had no idea

Michael Melia sweated heavily under the rubbery costume he wore as the Terileptil Leader in *The Visitation*. Photo © BBC



what I was doing. I dread to look at that again, because I just did not have the foggiest idea. I don't think I had a character by the time we did *Four to Doomsday*, really. Whether anything ever comes over from a performance you're doing is arbitrary, but I think you do work it out as you go along."

Presumably, then, there was no real help on offer from the director. Didn't Peter find that surprising?

"I don't think I was ever surprised by that, exactly. What happens is that when directors come in after you've started in the part, they don't ever give you direction. It's like 'The Doctor – you don't ever give direction to him'."

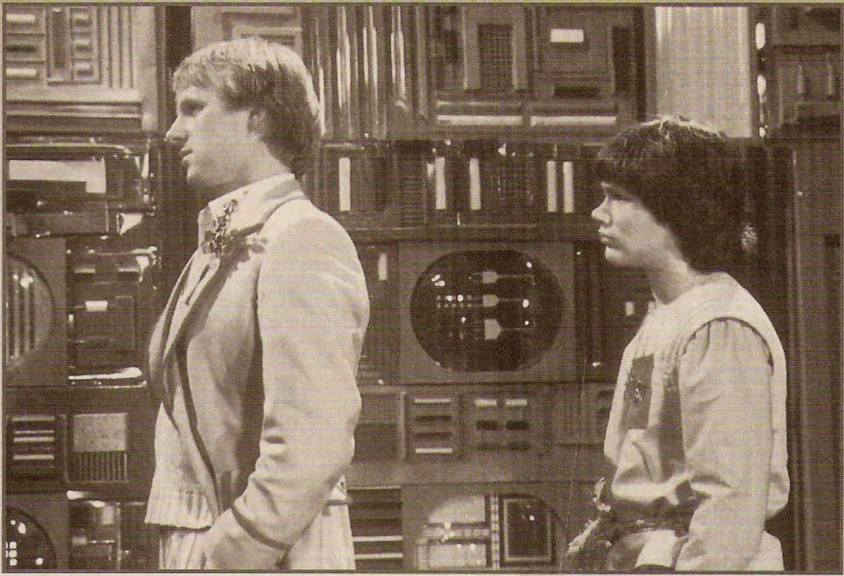
But isn't that frustrating? "Yeah, it is frustrating. It's frustrating depending on who the director is. Some directors you would like to give you some direction, because you think they're good. I mean, I did say a couple of times, 'If you think I'm not doing something, then say!' Everyone else around me was getting direction, and it was like the director was afraid of 'stepping on toes' by saying to me, 'Why don't you play it a bit more like this?'

"Perhaps they were worried I'd say, 'Don't tell me how to play the Doctor, I know exactly what he would think!' A lot of actors do that kind of thing.

"However, sometimes you do get a director who makes suggestions . . . but he might be one you don't particularly respect . . . Unfortunately you do get some directors who say things like, 'Pull that facial expression there'."

Moving the spotlight away from the Doctor's character for a moment, Peter recalls a particular memory from his first-recorded appearance in the part, concerning the Urbankan Monarch, as played by Stratford Johns: "I was up in the studio gallery [the control room where the director sits], watching. There was this particular take, and it was great, but the director felt that it was just a bit too much. Now, we had a floor manager who was the most tactless person . . ."

Never mind the job descriptions you might read in *The Guardian*, Peter has the definitive description of a floor manager's job! "You see, the whole point of a floor manager is that, if the director is up in the gallery saying, 'Tell that bastard to get in the right *****ing position, will you?!' The floor manager is then meant to go to the actor and say, 'Could you possibly just manage to try and find your mark a bit better, because it's quite important for the shot.'



***Four to Doomsday* was the first full story which Peter Davison and Matthew Waterhouse worked on together. Photo © BBC**

"So, Stratford Johns does this take, and the director says, 'We'll do it again. Could you just ask Stratford just to take it down a bit?' So this floor manager says, 'Er, Stratford, they think you're way over the top in the gallery!'" Peter collapses into laughter. Recovering, he says, "He took it rather well, actually. He was great to work with.

"That was the great thing, really. All these very good actors would come along and enjoy doing *Doctor Who*. They'd just have a nice time."

PLANES, RUBBER AND HISTORY

Next on the production schedule was *The Visitation*, of which Peter has particularly fond memories, and not just because he describes its director, Peter Moffat, as "great".

"I liked the story. I just like those kind of stories that are about the Doctor interfering with history in some way. Those are the ones I always remember. Eric Saward used to do it very well. Just tinkering, sorting out history, really; these great, mystifying things, like . . . Who started the Great Fire of London? Why did the dinosaurs get wiped out? And Eric sorts it out! I just found those stories neat."

However, the historical nature of the story presented some problems for the location filming, especially since the unit didn't have the benefit of their very own TARDIS.

"It was filmed in Black Park. It's a favourite location for filming, which is quite extraordinary as it's on a flight path to Heathrow Airport – and you quite literally get a minute between planes. And because of this, we were way behind schedule. After all, it was meant to be set some years ago – when they didn't have planes! We had one more morning there, and I remember we had the most remarkable piece of luck.

"We arrived for work, and there'd been an air traffic controllers' strike, and there were no planes. So we cruised through a day and a half's filming in one morning. Complete silence."

Having already encountered his first green monster from outer space in his first block of studio recordings, Peter was poised for an encounter with a fully-fledged rubber creation in the non-historical element of *The Visitation*.

"Michael Melia, the Tereleptil," he remembers. "God, he got hot! This is why rehearsals are interesting. There were lots of confrontational scenes between the Doctor and the chief Tereleptil. In rehearsal, you could play them eyeball to eyeball, and really quite well – although we had our fair share of giggles.

"But, of course, when I got into the studio, I couldn't see him! I couldn't see a bloody thing! I could just see this great rubber hulk; and they'd had to cover his face with black make-up because otherwise you'd have seen his lips and nose through the mouth hole. Now, Michael got so hot that the make-up actually stained his socks! So the stuff that was on his face somehow got down to his socks . . . That shows you how hot he was."

UNFINISHED BUSINESS

Having been thrown in at the deep end, with two in-season stories, Peter was now primed for his debut adventure. That was the theory . . . Looking back on it . . .

"Yeah, I think it was useful *not* to do the first story first, certainly." He considers for a moment. "I don't know. Maybe it would have ►

The Fifth Doctor's first excursion into history came in the form of Eric Saward's *The Visitation*. Photo © BBC

***Castrovalva* was heavily influenced by the works of M C Escher. Photo © BBC Video**

been better to do the first story first, to help me slip into the character, but, on balance I don't think so."

After all, *Castrovalva* didn't offer up much in the way of character development for the Doctor. "In a lot of the story I ended up being carried around in this box. A lot of it was spent slipping into a coma!

"I thought the story was quite well thought out, but immensely complex. I didn't have a clear grasp of what it was truly about. A lot of the other stories, I did have quite a clear grasp of what they were about – and any holes in the plot, whereas a lot of the directors had no idea what the story was about. I was quite good at that, I think.

"But *Castrovalva* seemed to be about sorting out unfinished business before I got down to my own Doctor's adventures. It was an extension of Logopolis. It was all based on those pictures by Escher. The actual city of *Castrovalva* was based on the theory that you could never tell which layer you were on, which direction you were going, dimension-wise.

"But *Castrovalva* the story is a kind of separate thing in my mind, really. To me, it's like a story we had to do in order to establish the Doctor as played by me. It doesn't really come into my list of likes and dislikes in a funny sort of way."

He ponders again for a moment, then smiles, summoning up the eternal *Doctor Who* cliché. "I just remember endless running down corridors."

Next issue: In Part Two, Peter Davison does a convincing Cyberman impersonation, laughs about* Time-Flight *and remembers his second season as the Doctor.

◆

THE DAVISON FILE: Part 1

We present the first part of a quick guide to Peter's personality. What makes the man behind the Fifth Doctor tick? This quick-fire question-and-answer session could reveal all.

What is your idea of perfect happiness?
Having a day off tomorrow.

What is your greatest fear?
I'm torn between spiders and not knowing what I am doing next.

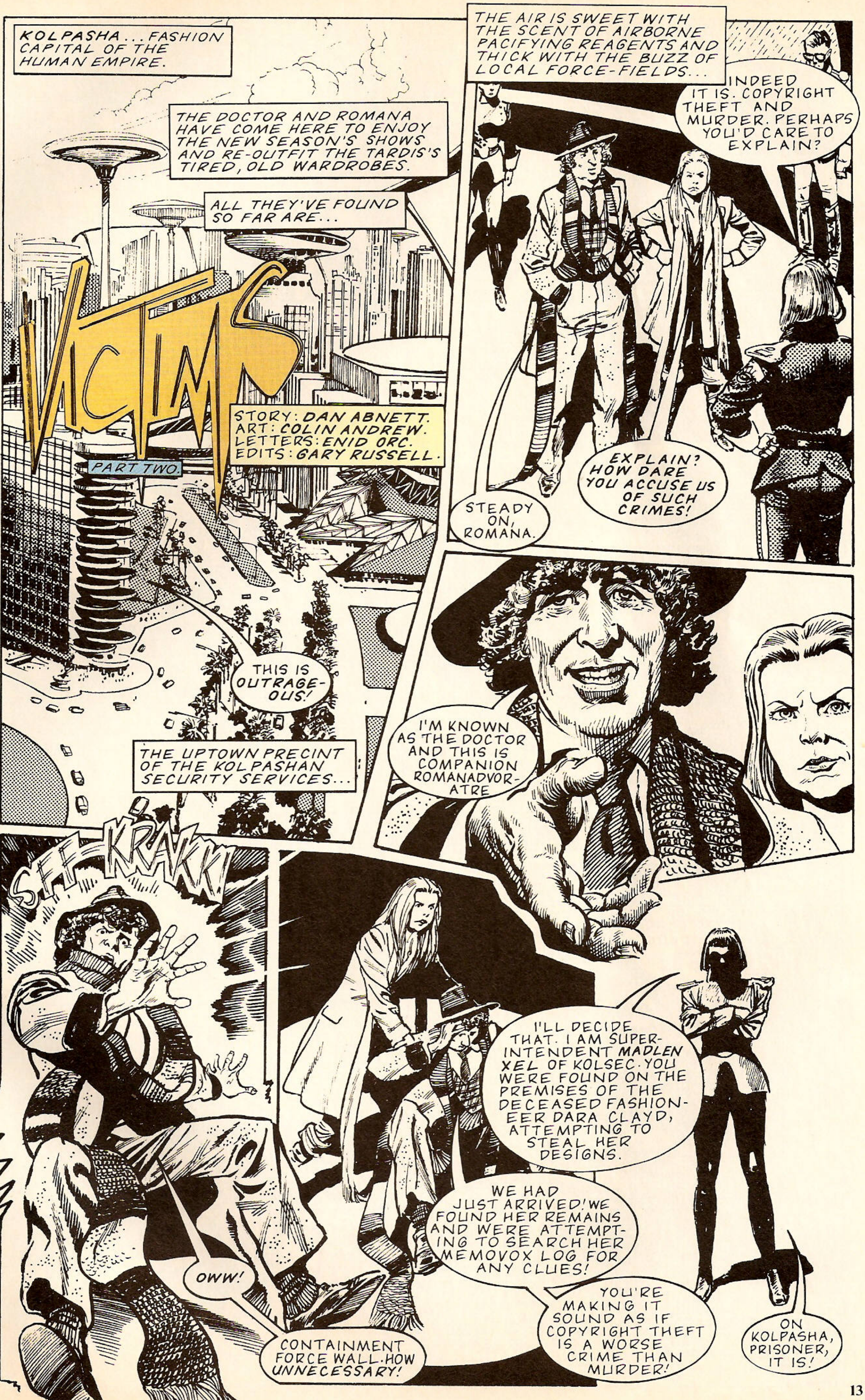
Embarrassing Stories: Part 1. (More next issue!)
We did a sequence in a water tank in Southampton for Warriors of the Deep. *There had to be a quick shot of me underwater. Now they were meant to have filled this naval tank two or three days before so that the water would be at an 'okay' temperature. Unfortunately, they'd completely forgotten to do it, so they filled it that morning, straight from the mains tap. Consequently, it was just absolutely freezing. Then, when I went to talk to the cameraman while I was in the water [Peter's voice goes falsetto] my voice was literally like that! [collapses into laughter] I was desperately [Peter forces his voice down low: baritone!] trying to keep my voice low. But it was impossible. Very embarrassing.*

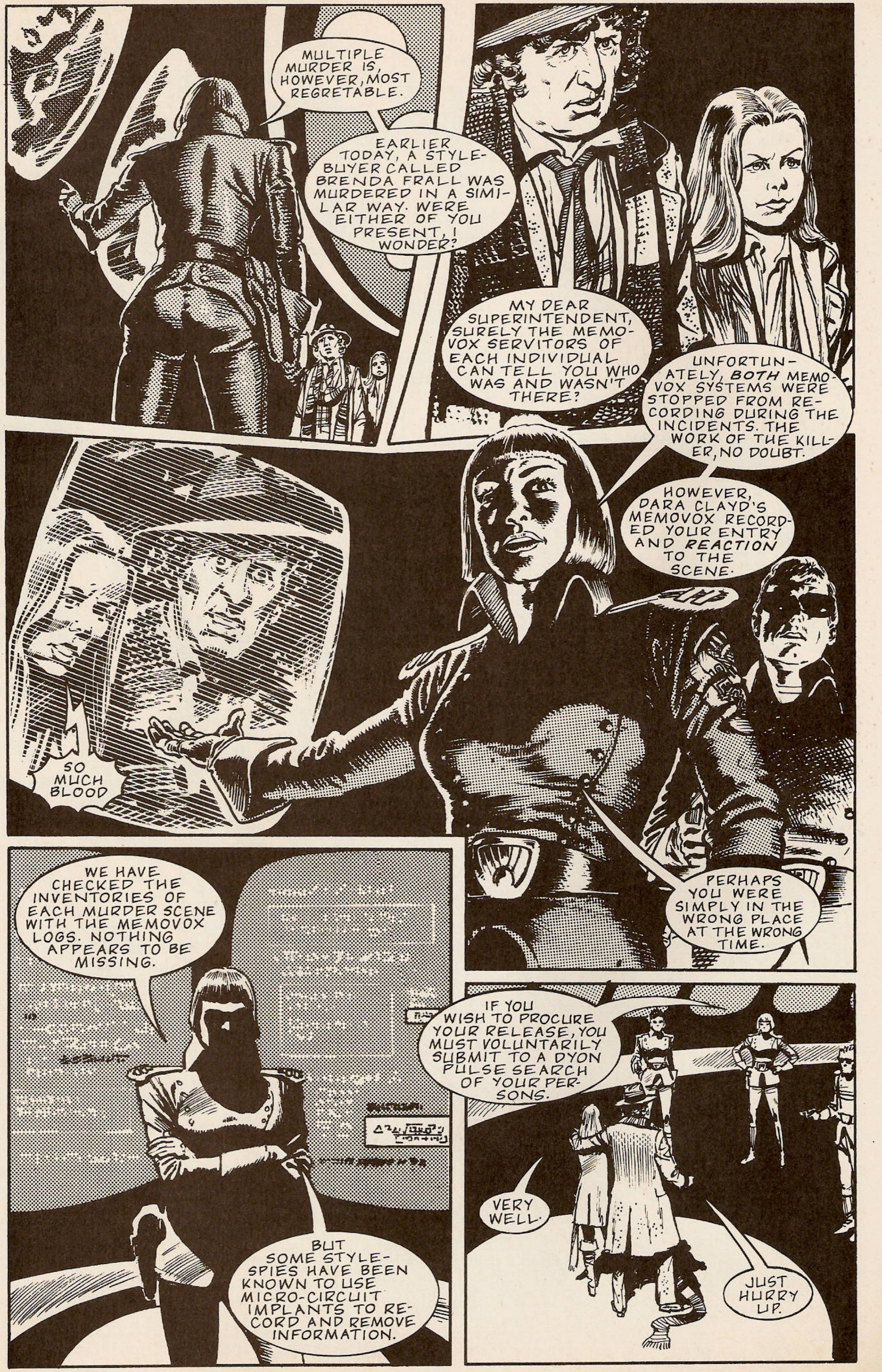
What do you do to relax?
I vegetate in front of the television.

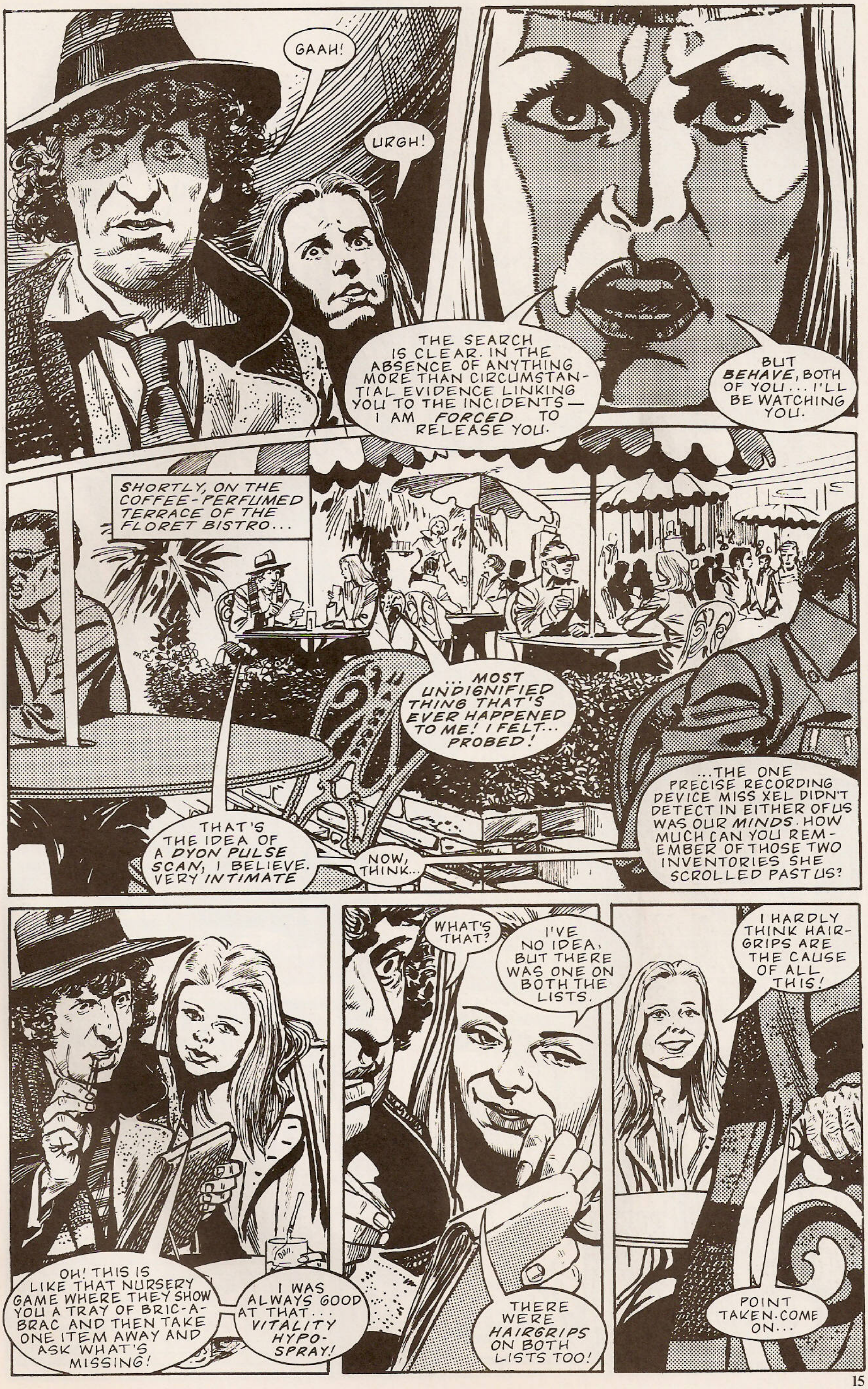
What is your greatest extravagance?
General gadgets, really. The latest technological bits and pieces. Musical instruments. I'm just desperate to buy electronics that have no purpose at all. I keep thinking, 'If I bought one of those, it would solve all the problems of my life'. A computer, a word processor, anything like that – but of course, within three minutes it's out of date!

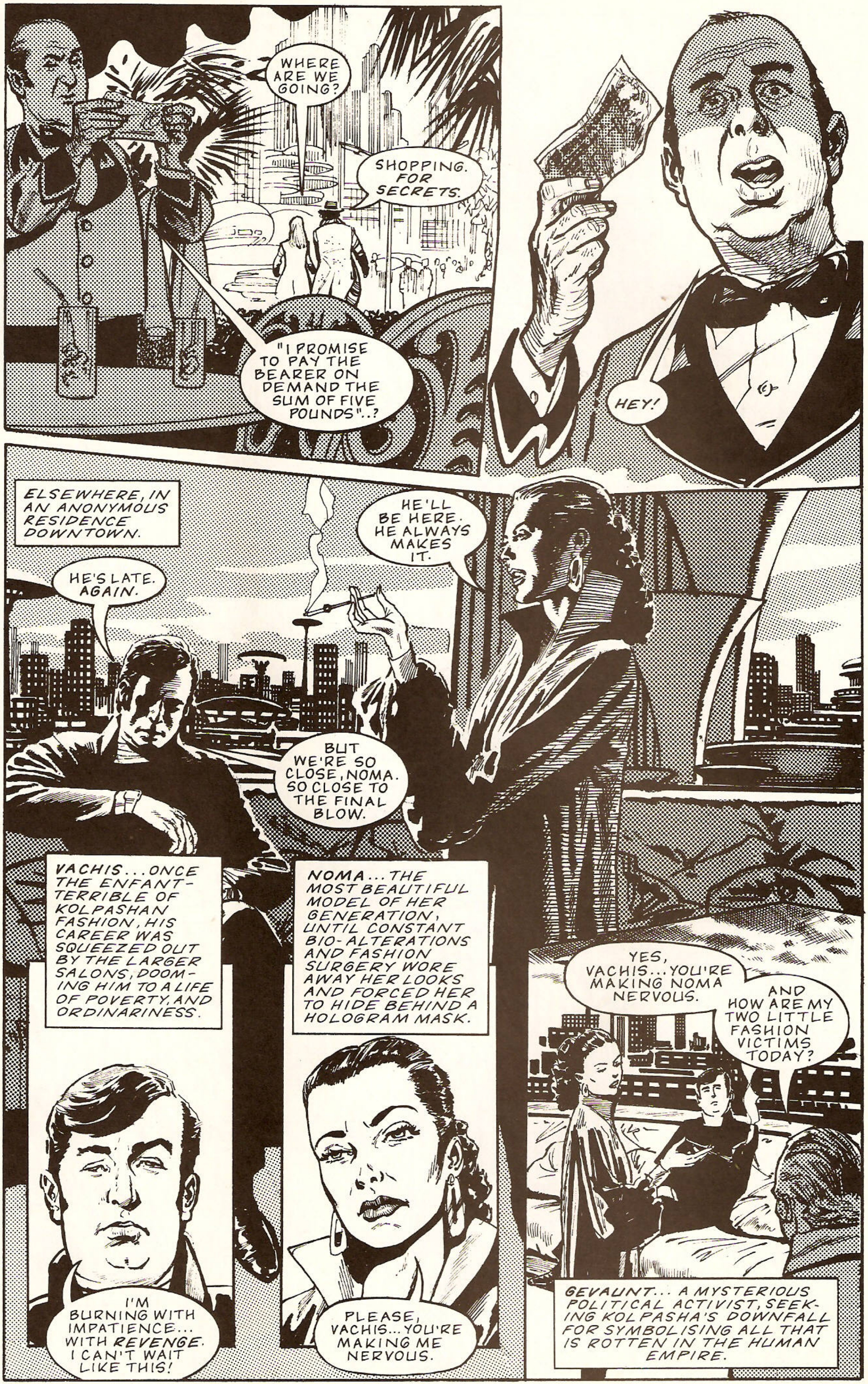
What is your favourite smell?
Coffee.

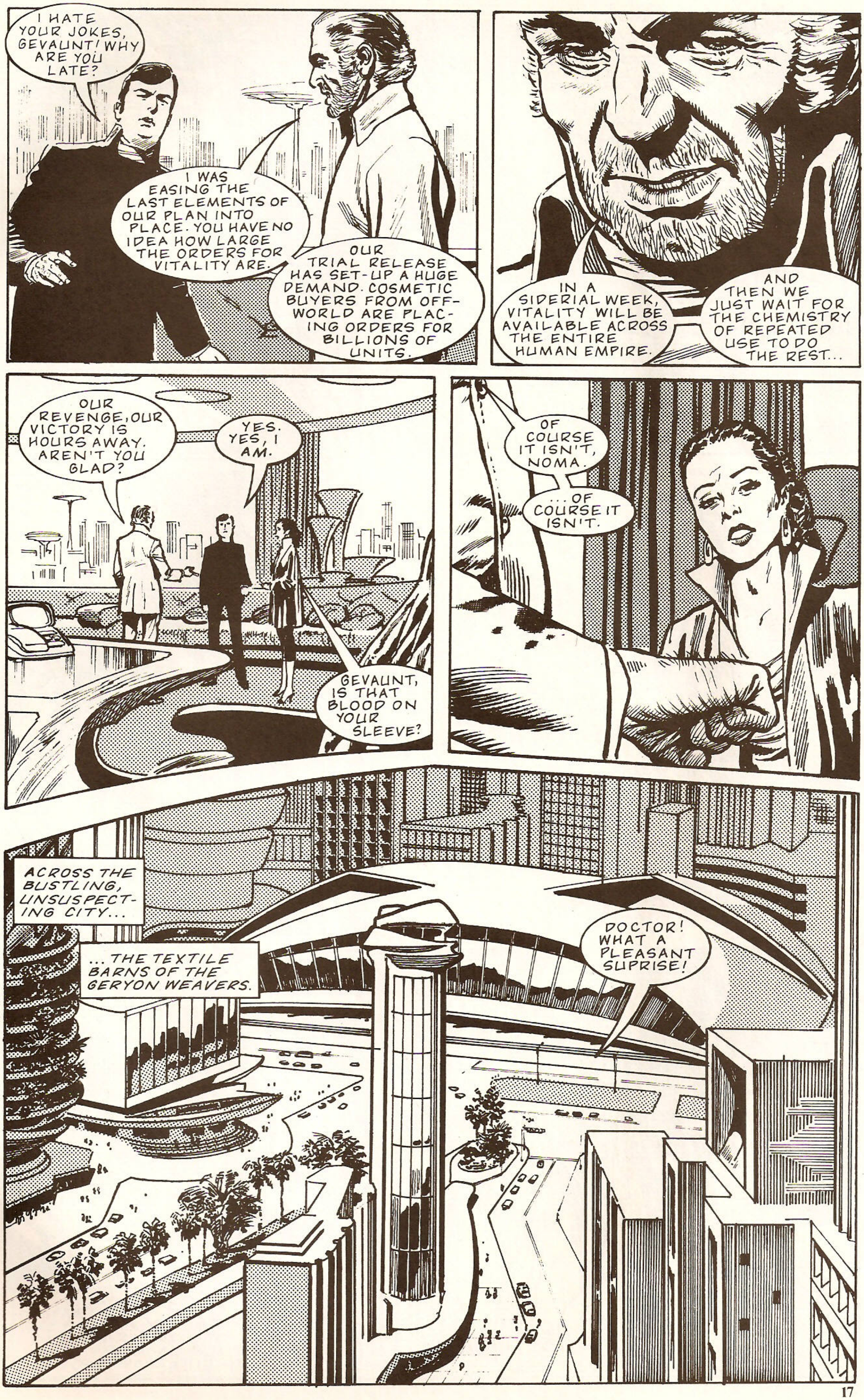
What is your favourite word?
Wrap! [as in, 'It's a wrap!' at the end of a day's filming]

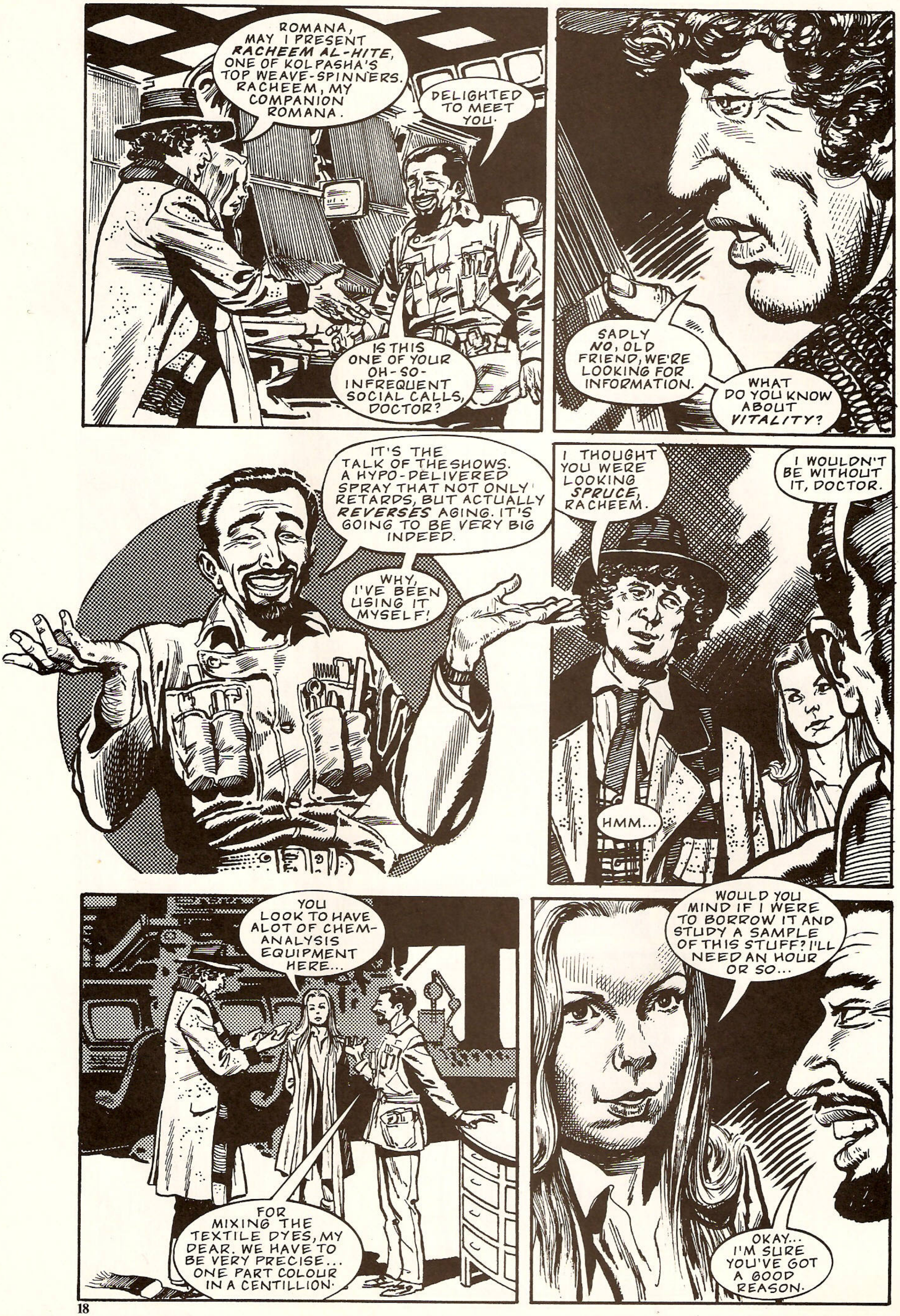

KOLPASHA... FASHION CAPITAL OF THE HUMAN EMPIRE.
THE DOCTOR AND ROMANA HAVE COME HERE TO ENJOY THE NEW SEASON'S SHOWS AND RE-OUTFIT THE TARDIS'S TIRED, OLD WARDROBES.
ALL THEY'VE FOUND SO FAR ARE...
VICTIMS
PART TWO.
STORY: DAN ABNETT. ART: COLIN ANDREW. LETTERS: ENID ORC. EDITS: GARY RUSSELL.
THIS IS OUTRAGEOUS!
THE UPTOWN PRECINT OF THE KOLPASHAN SECURITY SERVICES...
THE AIR IS SWEET WITH THE SCENT OF AIRBORNE PACIFYING REAGENTS AND THICK WITH THE BUZZ OF LOCAL FORCE-FIELDS...
INDEED IT IS. COPYRIGHT THEFT AND MURDER. PERHAPS YOU'D CARE TO EXPLAIN?
EXPLAIN? HOW DARE YOU ACCUSE US OF SUCH CRIMES!
STEADY ON, ROMANA.
I'M KNOWN AS THE DOCTOR AND THIS IS COMPANION ROMANADVORATRE
SFF KRAKK!
OWW!
CONTAINMENT FORCE WALL. HOW UNNECESSARY!
I'LL DECIDE THAT. I AM SUPERINTENDENT MADLEN XEL OF KOLSEC. YOU WERE FOUND ON THE PREMISES OF THE DECEASED FASHIONEER DARA CLAYD, ATTEMPTING TO STEAL HER DESIGNS.
WE HAD JUST ARRIVED! WE FOUND HER REMAINS AND WERE ATTEMPTING TO SEARCH HER MEMOVOX LOG FOR ANY CLUES!
YOU'RE MAKING IT SOUND AS IF COPYRIGHT THEFT IS A WORSE CRIME THAN MURDER!
ON KOLPASHA, PRISONER, IT IS!

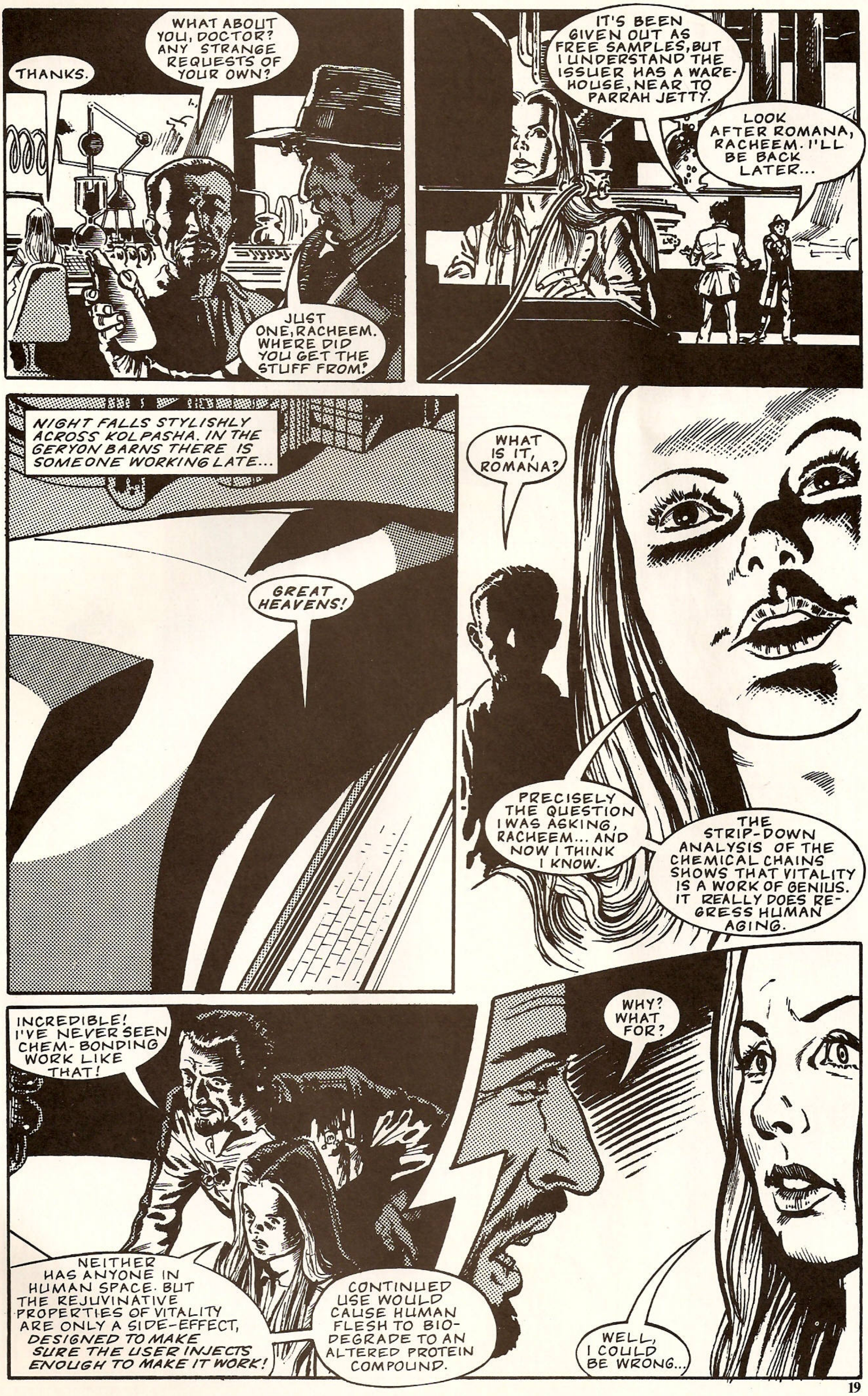

MULTIPLE MURDER IS, HOWEVER, MOST REGRETABLE.
EARLIER TODAY, A STYLE-BUYER CALLED BRENDA FRALL WAS MURDERED IN A SIMILAR WAY. WERE EITHER OF YOU PRESENT, I WONDER?
MY DEAR SUPERINTENDENT, SURELY THE MEMOVOX SERVITORS OF EACH INDIVIDUAL CAN TELL YOU WHO WAS AND WASN'T THERE?
UNFORTUNATELY, *BOTH* MEMOVOX SYSTEMS WERE STOPPED FROM RECORDING DURING THE INCIDENTS. THE WORK OF THE KILLER, NO DOUBT.
HOWEVER, DARA CLAYD'S MEMOVOX RECORDED YOUR ENTRY AND *REACTION* TO THE SCENE.
SO MUCH BLOOD
PERHAPS YOU WERE SIMPLY IN THE WRONG PLACE AT THE WRONG TIME.
WE HAVE CHECKED THE INVENTORIES OF EACH MURDER SCENE WITH THE MEMOVOX LOGS. NOTHING APPEARS TO BE MISSING.
BUT SOME STYLE-SPIES HAVE BEEN KNOWN TO USE MICRO-CIRCUIT IMPLANTS TO RECORD AND REMOVE INFORMATION.
IF YOU WISH TO PROCURE YOUR RELEASE, YOU MUST VOLUNTARILY SUBMIT TO A DYON PULSE SEARCH OF YOUR PERSONS.
VERY WELL.
JUST HURRY UP.

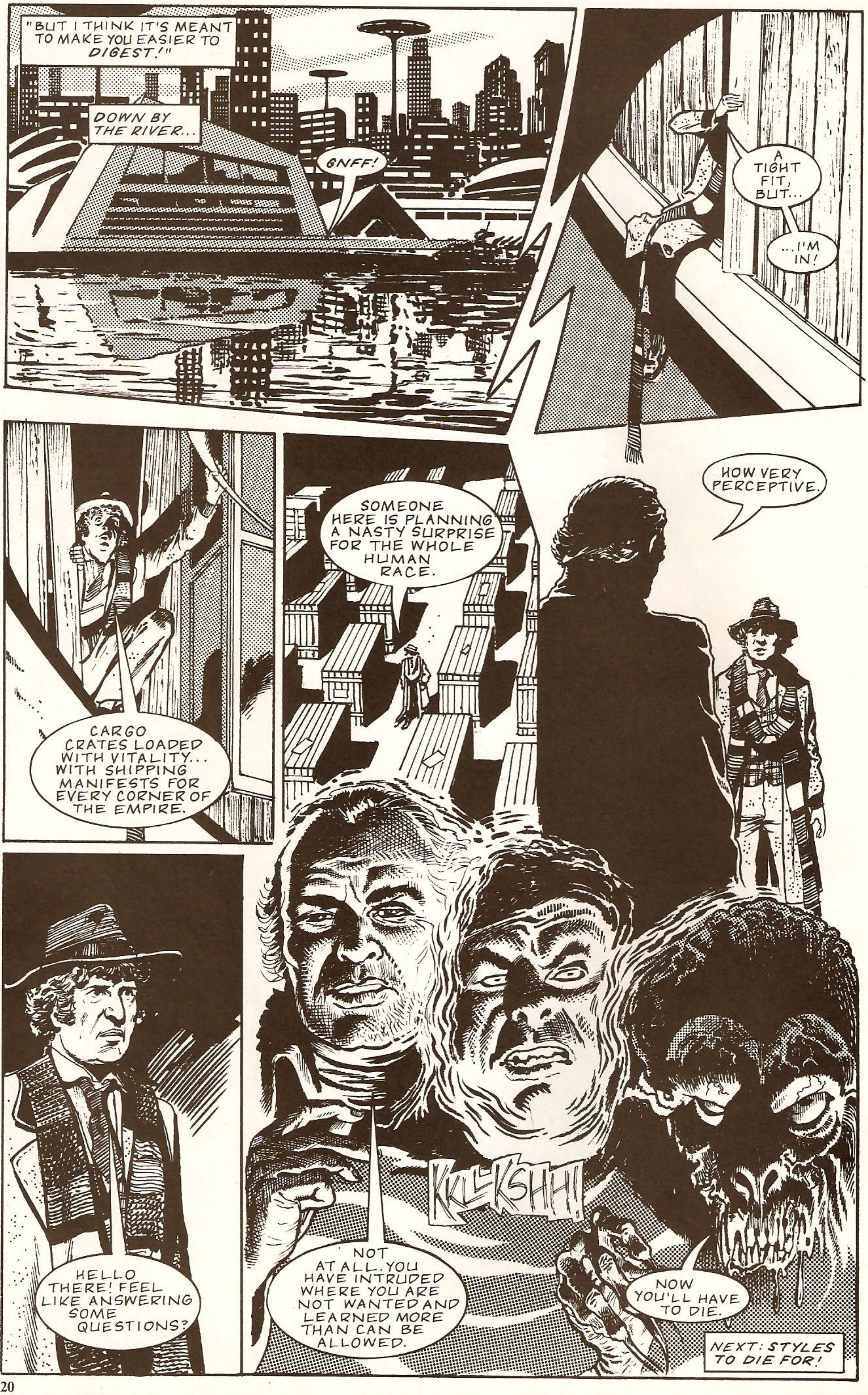

GAAH!
URGH!
THE SEARCH IS CLEAR. IN THE ABSENCE OF ANYTHING MORE THAN CIRCUMSTANTIAL EVIDENCE LINKING YOU TO THE INCIDENTS— I AM *FORCED* TO RELEASE YOU.
BUT *BEHAVE*, BOTH OF YOU... I'LL BE WATCHING YOU.
SHORTLY, ON THE COFFEE-PERFUMED TERRACE OF THE FLORET BISTRO...
...MOST UNDIGNIFIED THING THAT'S EVER HAPPENED TO ME! I FELT... PROBED!
THAT'S THE IDEA OF A *DYON PULSE SCAN*, I BELIEVE. VERY *INTIMATE*
NOW, THINK...
...THE ONE PRECISE RECORDING DEVICE MISS XEL DIDN'T DETECT IN EITHER OF US WAS OUR *MINDS*. HOW MUCH CAN YOU REMEMBER OF THOSE TWO INVENTORIES SHE SCROLLED PAST US?
OH! THIS IS LIKE THAT NURSERY GAME WHERE THEY SHOW YOU A TRAY OF BRIC-A-BRAC AND THEN TAKE ONE ITEM AWAY AND ASK WHAT'S MISSING!
I WAS ALWAYS GOOD AT THAT... *VITALITY HYPO-SPRAY!*
WHAT'S THAT?
I'VE NO IDEA, BUT THERE WAS ONE ON BOTH THE LISTS.
THERE WERE *HAIRGRIPS* ON BOTH LISTS TOO!
I HARDLY THINK HAIRGRIPS ARE THE CAUSE OF ALL THIS!
POINT TAKEN. COME ON...


WHERE ARE WE GOING?
SHOPPING. FOR SECRETS.
"I PROMISE TO PAY THE BEARER ON DEMAND THE SUM OF FIVE POUNDS"..?
HEY!
ELSEWHERE, IN AN ANONYMOUS RESIDENCE DOWNTOWN.
HE'S LATE. AGAIN.
HE'LL BE HERE. HE ALWAYS MAKES IT.
BUT WE'RE SO CLOSE, NOMA. SO CLOSE TO THE FINAL BLOW.
VACHIS... ONCE THE ENFANT-TERRIBLE OF KOLPASHAN FASHION, HIS CAREER WAS SQUEEZED OUT BY THE LARGER SALONS, DOOMING HIM TO A LIFE OF POVERTY, AND ORDINARINESS.
I'M BURNING WITH IMPATIENCE... WITH REVENGE. I CAN'T WAIT LIKE THIS!
NOMA... THE MOST BEAUTIFUL MODEL OF HER GENERATION, UNTIL CONSTANT BIO-ALTERATIONS AND FASHION SURGERY WORE AWAY HER LOOKS AND FORCED HER TO HIDE BEHIND A HOLOGRAM MASK.
PLEASE, VACHIS... YOU'RE MAKING ME NERVOUS.
YES, VACHIS... YOU'RE MAKING NOMA NERVOUS.
AND HOW ARE MY TWO LITTLE FASHION VICTIMS TODAY?
GEVAUNT... A MYSTERIOUS POLITICAL ACTIVIST, SEEKING KOLPASHA'S DOWNFALL FOR SYMBOLISING ALL THAT IS ROTTEN IN THE HUMAN EMPIRE.


I HATE YOUR JOKES, GEVAUNT! WHY ARE YOU LATE?
I WAS EASING THE LAST ELEMENTS OF OUR PLAN INTO PLACE. YOU HAVE NO IDEA HOW LARGE THE ORDERS FOR VITALITY ARE.
OUR TRIAL RELEASE HAS SET-UP A HUGE DEMAND. COSMETIC BUYERS FROM OFF-WORLD ARE PLACING ORDERS FOR BILLIONS OF UNITS.
IN A SIDERIAL WEEK, VITALITY WILL BE AVAILABLE ACROSS THE ENTIRE HUMAN EMPIRE.
AND THEN WE JUST WAIT FOR THE CHEMISTRY OF REPEATED USE TO DO THE REST...
OUR REVENGE, OUR VICTORY IS HOURS AWAY. AREN'T YOU GLAD?
YES. YES, I AM.
GEVAUNT, IS THAT BLOOD ON YOUR SLEEVE?
OF COURSE IT ISN'T, NOMA.
...OF COURSE IT ISN'T.
ACROSS THE BUSTLING, UNSUSPECTING CITY...
...THE TEXTILE BARNS OF THE GERYON WEAVERS.
DOCTOR! WHAT A PLEASANT SUPRISE!


ROMANA, MAY I PRESENT RACHEEM AL-HITE, ONE OF KOLPASHA'S TOP WEAVE-SPINNERS. RACHEEM, MY COMPANION ROMANA.
DELIGHTED TO MEET YOU.
IS THIS ONE OF YOUR OH-SO-INFREQUENT SOCIAL CALLS, DOCTOR?
SADLY NO, OLD FRIEND, WE'RE LOOKING FOR INFORMATION.
WHAT DO YOU KNOW ABOUT VITALITY?
IT'S THE TALK OF THE SHOWS. A HYPO-DELIVERED SPRAY THAT NOT ONLY RETARDS, BUT ACTUALLY REVERSES AGING. IT'S GOING TO BE VERY BIG INDEED.
WHY, I'VE BEEN USING IT MYSELF!
I THOUGHT YOU WERE LOOKING SPRUCE, RACHEEM.
I WOULDN'T BE WITHOUT IT, DOCTOR.
HMM...
YOU LOOK TO HAVE ALOT OF CHEM-ANALYSIS EQUIPMENT HERE...
FOR MIXING THE TEXTILE DYES, MY DEAR. WE HAVE TO BE VERY PRECISE... ONE PART COLOUR IN A CENTILLION.
WOULD YOU MIND IF I WERE TO BORROW IT AND STUDY A SAMPLE OF THIS STUFF? I'LL NEED AN HOUR OR SO...
OKAY... I'M SURE YOU'VE GOT A GOOD REASON.

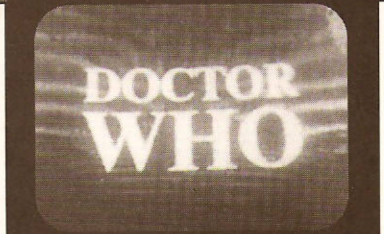

THANKS.
WHAT ABOUT YOU, DOCTOR? ANY STRANGE REQUESTS OF YOUR OWN?
JUST ONE, RACHEEM. WHERE DID YOU GET THE STUFF FROM?
IT'S BEEN GIVEN OUT AS FREE SAMPLES, BUT I UNDERSTAND THE ISSUER HAS A WAREHOUSE, NEAR TO PARRAH JETTY.
LOOK AFTER ROMANA, RACHEEM. I'LL BE BACK LATER...
NIGHT FALLS STYLISHLY ACROSS KOLPASHA. IN THE GERYON BARNS THERE IS SOMEONE WORKING LATE...
GREAT HEAVENS!
WHAT IS IT, ROMANA?
PRECISELY THE QUESTION I WAS ASKING, RACHEEM... AND NOW I THINK I KNOW.
THE STRIP-DOWN ANALYSIS OF THE CHEMICAL CHAINS SHOWS THAT VITALITY IS A WORK OF GENIUS. IT REALLY DOES REGRESS HUMAN AGING.
INCREDIBLE! I'VE NEVER SEEN CHEM-BONDING WORK LIKE THAT!
WHY? WHAT FOR?
NEITHER HAS ANYONE IN HUMAN SPACE. BUT THE REJUVINATIVE PROPERTIES OF VITALITY ARE ONLY A SIDE-EFFECT, *DESIGNED TO MAKE SURE THE USER INJECTS ENOUGH TO MAKE IT WORK!*
CONTINUED USE WOULD CAUSE HUMAN FLESH TO BIODEGRADE TO AN ALTERED PROTEIN COMPOUND.
WELL, I COULD BE WRONG...


"BUT I THINK IT'S MEANT TO MAKE YOU EASIER TO DIGEST!"
DOWN BY THE RIVER...
GNFF!
A TIGHT FIT, BUT...
...I'M IN!
CARGO CRATES LOADED WITH VITALITY... WITH SHIPPING MANIFESTS FOR EVERY CORNER OF THE EMPIRE.
SOMEONE HERE IS PLANNING A NASTY SURPRISE FOR THE WHOLE HUMAN RACE.
HOW VERY PERCEPTIVE.
HELLO THERE! FEEL LIKE ANSWERING SOME QUESTIONS?
KKLLKSHH!
NOT AT ALL. YOU HAVE INTRUDED WHERE YOU ARE NOT WANTED AND LEARNED MORE THAN CAN BE ALLOWED.
NOW YOU'LL HAVE TO DIE.
NEXT: STYLES TO DIE FOR!

THE WEB OF FEAR

EPISODE 6

by
Mervyn Haisman
and Henry Lincoln
directed by
Douglas Camfield
transmitted
9th March 1968



THE
WEB OF
FEAR

Staff Sergeant Arnold and Driver Evans escape the tide of fungus engulfing the Goodge Street fortress. Arnold resolves to warn the others before the deadly substance spreads into the tunnels.

Evans has other ideas, however. Arnold's furious reprimands are no longer enough to restrain the soldier, who bolts down the tunnel in the opposite direction.

The Doctor and Anne use the amended control box and sphere to lead their captive Yeti. The Doctor says that until they discover the identity of the traitor, the fewer people that know the creature is under their control the better.

The Doctor instructs the Yeti to switch off for ninety seconds, and then resume acting on instructions from the Intelligence until it is told to do otherwise.

The Yeti roars as acceptance of the order before it becomes inactive.

Satisfied at his ruse, the Doctor leaves the immobile giant and leads Anne along the tunnel. They soon meet Lethbridge-Stewart and Jamie. Suspicious of the Colonel, Anne tells him their experiments with the control box were a failure.

Lethbridge-Stewart tells them about the Professor and Victoria's captivity, explaining that he learnt of their whereabouts from Arnold. The Colonel leads the way as the Doctor and Anne secretly resolve to try increasing the range of the control unit.

The party next encounter Arnold, who tells them of Evans' desertion. Their path is soon blocked by two ferocious Yeti.

As the creatures roar in the darkness the Sergeant panics: "They've come to fetch us!"

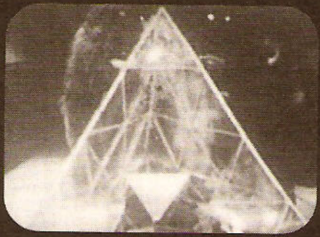
Evans' reaction in the face of a similar menace is also one of blind panic, soon followed by subdued resignation to his fate. He offers little resistance as the creatures take him captive.

The Yeti maintain a motionless vigil over Lethbridge-Stewart and his party.

Receiving a signal, the Yeti begin herding them along the tunnel. After asking permission from Lethbridge-Stewart, Arnold resolves to make a break from the party. He eventually succeeds in slipping away.

Professor Travers and Victoria are held captive in the ticket hall of Piccadilly Circus Station.

They find a pyramid structure unlike anything either encountered in Tibet. The Professor surmises that it must be the device the Intelligence intends using to drain the Doctor's mind.



As their two guards let out a cautionary growl, Victoria recommends that the Professor leaves the pyramid alone.

Victoria becomes aware of someone, or something, near them. She again expresses the hope that the Doctor will come up with an answer. The Professor states that if he can't, his friend will just have to give in.

"You're right Professor," an eerie whisper echoes all around them. "He has no alternative."

The Intelligence continues: "I am sorry not to be here to welcome you personally, but I am sure you will not be offended. After all, the guest of honour is the Doctor – he, I am sure, will co-operate, as I advise you to do. To interfere would be pointless."

Travers is distraught, and blames his own misguided curiosity for their predicament.

The Doctor repeatedly plays *The Skye Boat Song* on his recorder, deep in thought. He pauses to reply to Jamie's query about which of the guarding Yetis is 'theirs'. "I don't know. Unfortunately I've lost track of him."

He gives Jamie a microphone and tells him to keep calling their Yeti to him. "You'll soon know if you haven't got the right one!" the Doctor grins.

In a nearby tunnel, cowardly journalist Harold Chorley is ecstatic on finding Sergeant Arnold. He claims to have been wandering alone for ages. Chorley's jubilation clearly isn't shared by Arnold.

The Sergeant listens intently to the arduous story of the man's escape attempts. Chorley goes on to tell the soldier how he managed to get into Piccadilly Circus Station, and saw the machine, the Professor and Victoria.

"There's just one thing that puzzles me," begins Arnold, "and that's how you managed to exist for so long. Why didn't the Yetis get you?" He takes the indignant Chorley with him.

Anne asks the Doctor where their control box is. He replies that it's inside his pocket. They discuss their strategy.

Lethbridge-Stewart points out that the Yeti will soon notice Jamie's disappearance, and tactfully enquires what the Doctor intends to do.

The Doctor puts the words into his mouth. "Do you mean am I going to give myself up?"

The Yeti reappear, bringing with them Driver Evans.

Disbelieving the Welshman's lacklustre story, the Colonel accuses him of desertion. The Yeti attempt to herd the group on and Lethbridge-Stewart recommends that the Doctor gives himself in. "There's no other choice."

ARCHIVE FEATURE

Serial 5W
FOUR TO DOOMSDAY

Photo © BBC

PART ONE (drn: 23'36")

Despite Adric setting the co-ordinates to get Tegan to Heathrow for her flight on 28th February, 1981, the TARDIS materialises in a highly advanced laboratory on board a huge spaceship. Donning spacepack helmets with air supplies, the Doctor, Tegan, Adric and Nyssa venture outside to find a hovering spherical camera, a monopticon, relaying pictures of them back to a control room elsewhere on the vessel. After introductions from the Doctor, a door in the room opens, leading to the occupants of the ship. The Doctor and Tegan enter, leaving Adric to help Nyssa fix their position with readings for the TARDIS' time curve circuits.

The Doctor and Tegan find their way to a throne room occupied by three frog-like aliens in green robes. Their supreme leader, Monarch, explains that they are natives of Urbanka, and that the ship is en route for Earth: their first visit in two thousand five-hundred years. Monarch has two aides, Persuasion and Enlightenment, for whom Tegan does a sketch showing what men and women are wearing on Earth in 1981. Meanwhile, Nyssa is working alone in the lab when a white-robed figure enters. Finding her gone, Adric goes in search of the Doctor.

The Doctor, Adric and Tegan are sent to a room for refreshments where they are re-united with Nyssa. They meet an Athenean scholar called Bigon (the figure Nyssa saw), the Mayan princess Villagra, an Aborigine called Kurkutji and an oriental called Lin Futu. The next arrivals at the meal are the man and woman from Tegan's sketch. The man explains: "This is Enlightenment, and I am Persuasion."

PART TWO (drn: 24'11")

Tegan is terrified by the fact that Monarch's two Ministers have changed their forms. Enlightenment explains that Urbanka's sun, Inokshi, collapsed into a black hole a thousand years ago, but the population of three billion is all on the one ship and ready to arrive peacefully to start again on Earth. Bigon takes the TARDIS crew to the quarters which he has no further use of, explaining that he was 'rescued' from Earth two thousand five-hundred years ago. The Doctor speculates that Monarch has visited Earth four times in the last twelve thousand years, taking a cultural leader each time. This time, the Urbankans are planning full-scale colonisation.

The Doctor blots out the monopticon in their quarters and the group slip out to explore. Nyssa and Adric are separated on purpose, finding Aborigines tending tanks of frogs in a floral chamber, Greek philosophers operating computers in an airless library, and then Chinese at work in a Mobiliary. All seem zombie-like and have a metal disc on their hands.

The Doctor and Tegan are guided to a Recreational – a time when the four cultural groups on the vessel each do a short dance and music display. Bigon approaches the Doctor, saying that they must talk later in their quarters. One display has two Greek gladiators in a sword fight: a combat which ends with one man actually stabbing his opponent. Horrified, Tegan runs out. Shortly afterwards, Nyssa and Adric see the 'dead' Greek walk into the Mobiliary, and have his wounds healed in a machine operated by Lin Futu.

Bigon explains to the Doctor and Tegan that he is no longer human. Opening his chest and face he reveals android circuitry, and indicates a microchip saying "This is me."

PART THREE (drn: 24'09")

Nyssa and Adric are captured by the Greek gladiators and brought before Monarch. Monarch explains that he has overthrown the tyranny of organic life, and aims to bring the benefits of an android existence to humanity. Adric believes in Monarch's vision, and is sent to persuade the Doctor of the Urbankans' good intentions. Nyssa's doubts are evident, so she is hypnotised by Enlightenment and sent to the Mobiliary where her personal history will be recorded onto a microchip.

Bigon tells the Doctor that Monarch exhausted and polluted Urbanka, and aims to do the same to Earth, using a poison, produced by Urbankans that shrinks matter, to overcome humanity. He needs the silicon and carbon supplies, plus other minerals for his great plan. Monarch wants to travel faster than light and so return to the creation of the Universe. He believes that he will meet himself there since he thinks he is God. Bigon takes the Doctor on a tour of the ship, leaving Tegan alone. The air hostess is still terrified, and uses the TARDIS key to gain access to the vessel, and takes-off.

The Doctor and Bigon arrive in the Mobiliary just in time to stop Nyssa from being processed. Their conspiratorial conversations are overheard by Lin Futu, who has been promised power over the Chinese when the ship reaches Earth. Before the group can make another move, Persuasion arrives with the Greek swordsmen. Bigon is taken for decircuiting, whilst the swordsmen prepare to behead the Doctor . . .

PART FOUR (drn: 24'53")

Nyssa uses the Doctor's self-propelling pencil and the sonic screwdriver to short circuit the two Greek assister androids, and then Adric pleads for the Doctor's life. Keen to keep Adric as an ally, Monarch agrees, although Nyssa is held in the Mobiliary as a hostage. The Doctor pretends to agree with the Urbankan plan, to keep Adric happy and to appease Monarch. He also learns that the TARDIS has materialised in space, drifting just behind Monarch's vessel.

Undercover of a recreational, the Doctor explains Monarch's true plan to Adric and they set about rescuing both Nyssa and Bigon. Lin Futu is convinced that Monarch will not honour his promises, and so restores Bigon's circuits. The Doctor then decides that he must make a spacewalk using a spacepack from Hatch 9 to the TARDIS, being able to survive the sub-zero temperatures for six minutes. A space-suited Adric helps him with a lifeline at Hatch 9, but is attacked by Persuasion and Enlightenment. Although both the Ministers are overpowered, and the circuits from their mechanical bodies thrown into space, the Doctor is left drifting since Enlightenment untied the line. Some expertise with a cricket ball gives him the momentum he needs to reach the TARDIS (and Tegan) and so rematerialise it back in the recreational hall on the Urbankan vessel.

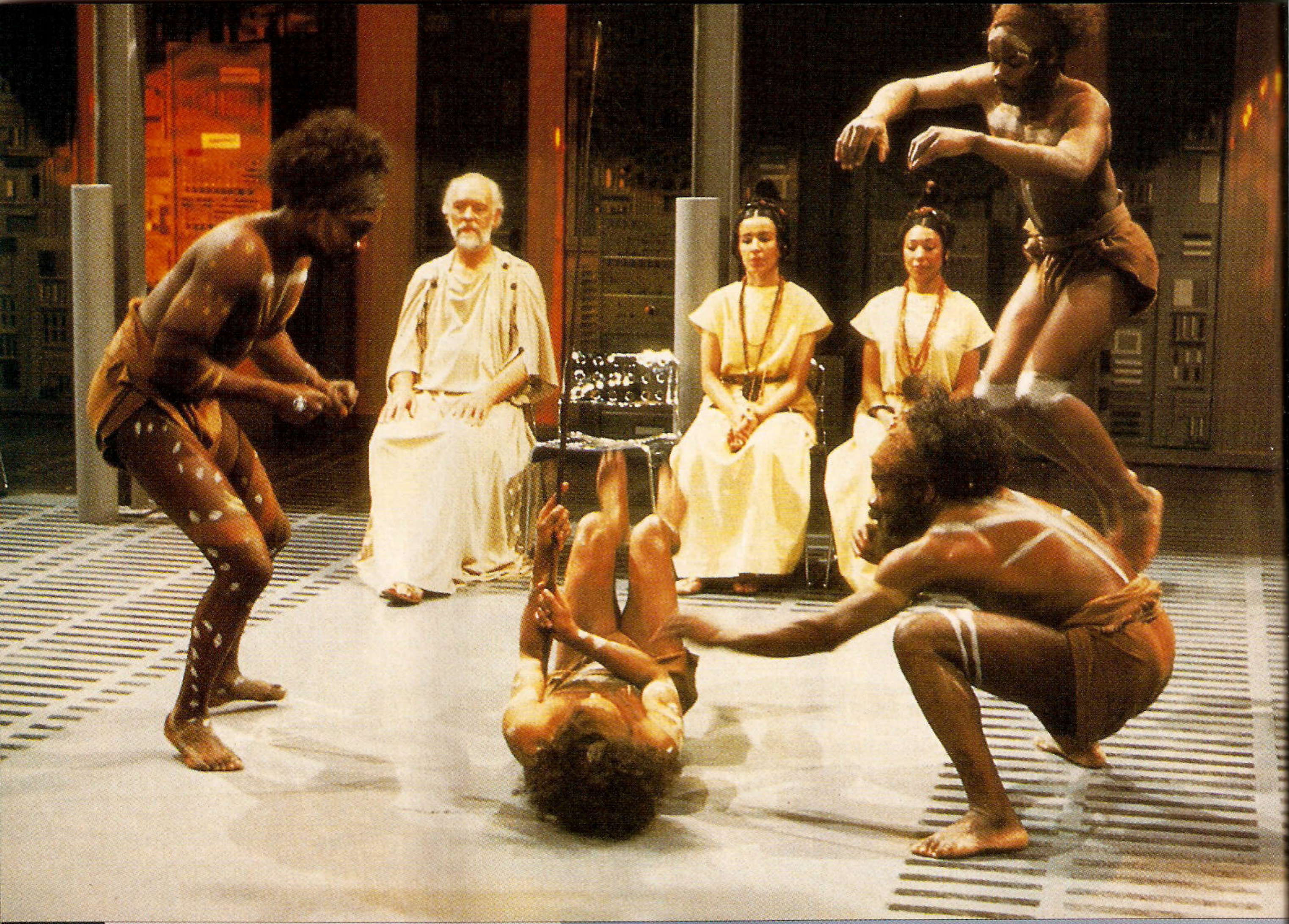
Furious, Monarch orders life-support to be shut down to destroy the travellers, but the group in the Mobiliary assemble an extra space helmet to survive. Bigon sets course back for Urbanka, and the Doctor takes the poison to analyse. Returning to the TARDIS, the group are confronted by Monarch, but the Doctor hurls the poison at him, shrinking him away to nothing. Bigon, Villagra, Kurkutji and Lin Futu travel on together.

On board the TARDIS, the Doctor sets course for Heathrow again as Nyssa suddenly collapses . . .

Photo © BBC

Photo © BBC

Photo © BBC



When Tom Baker, the longest-running actor to play the Doctor, decided to stop his intergalactic adventuring during 1980, the series' producer John Nathan-Turner began considering candidates for the Time Lord's fifth incarnation. Baker's departure had leaked to the press earlier than expected, necessitating a press conference on the subject, held on Friday 24th October. At this point Nathan-Turner had ideas for a replacement, but nobody had been formally approached. He soon offered the coveted role to an actor who had starred in *All Creatures Great and Small*, a highly successful BBC drama series on which Nathan-Turner had been production unit manager for three years. The actor was Peter Davison.

After training at the Central School of Speech and Drama (and being a one-time singer on *Top of the Pops*), Peter Moffatt entered show business in 1974, adopting the stage name of Peter Davison. Virtually his first television had been a serial for Thames Television's children's fantasy series *The Tomorrow People,* working alongside American actress Sandra Dickinson who would become his second wife. As well as appearances on stage, Davison's television work included *Love for Lydia* as Tom Holland, and then in 1978 came his big break as Tristan Farnon in *All Creatures Great and Small*. In the late Seventies and early Eighties, Davison had also branched out into two sit-coms: *Holding the Fort* and *Sink or Swim,* which he was recording when the offer of *Doctor Who* was made. He and Sandra (from whom he separated in 1993) had also composed some television theme songs including *Button Moon* and *Mixed Blessings.*

THE OFFER

Davison was offered the chance to play the Doctor early one Saturday morning in October 1980 when Nathan-Turner rang him at home. The actor was stunned to be selected for such an important television role and after some deliberation, Davison contacted his agent on Tuesday 4th November to confirm that he was formally agreeing to the BBC offer. Although a press announcement had been arranged for a couple of days later, the news again leaked and appeared on that evening's BBC *Nine O'Clock News.* A couple of days later, Davison encountered Patrick Troughton (whom he had worked with on *All Creatures Great and Small*) in a BBC car park, and in a brief discussion about the offer, Troughton advised the young actor to enjoy doing the series, but to take it on for no more than three years. Less encouraging was a meeting with television director Christopher Barry at BBC's Threshold House, with Barry telling Davison that he didn't feel he was right for the role.

At the age of 29, Davison became the youngest actor to play the Doctor. Four days after the leak, Davison attended the studio recording for the second episode of *The Hitch Hiker's Guide to the Galaxy* in which Sandra Dickinson was starring, to get a taste of what a studio session on a BBC fantasy show was likely to be like and also because he was a great fan of Douglas Adams' radio series. Since he was now to be a hero figure for millions of children, a series of beer commercials that Davison had recently filmed were immediately withdrawn by the IBA.

The actor did various appearances on shows like *Blue Peter* in November 1980 (in which he discussed the departure of K9 with Sarah Greene), an edition of *Pebble Mill at One* on Wednesday 3rd December, recorded the fifth episode of *The Hitch Hiker's Guide to the Galaxy,* playing a cow, on Friday 19th December and a guest spot on *Boxing Night at the Mill.* On *Pebble Mill at One,* Davison gave what he felt to be a terrible interview about the forthcoming series, and responded to suggestions from young children about his Doctor's character and costume. To help him settle into the role, Davison also took the opportunity to study some videotapes of stories featuring his predecessors. One element the actor was keen on was that the Doctor should have a sense of humour, something he found was not in line with Nathan-Turner's policy at the time of removing all the jokiness of the later Tom Baker stories.

A key idea for the new Doctor's character, and hence his costume, came from a photograph of Davison which Nathan-Turner had in his office. This showed the actor in cricketing whites which he had worn for a charity match during the making of *All Creatures Great and Small.*

Nathan-Turner felt that Davison would need time to settle into the character of the Doctor, and so opted not to make his debut story first. Added to this, the original storyline to introduce the Fifth Doctor – a serial called *Project Zeta Plus* or *Zeta Plus One* by John Flanagan and Andrew McCulloch – was shortly to run into problems and would have to be scrapped early in 1981, with a replacement serial entitled *The Visitor* (latterly *Castrovalva*) not commissioned until April 1981.

The writer of the new Doctor's first story in recording order was Terence Dudley, a very experienced BBC producer, writer and director who had directed *Meglos* during the summer of 1980 and who had been approached to write for the show as far back as 1963. Dudley had produced such series *Doomwatch* and *Survivors* and Nathan-Turner (who had worked with Dudley on various BBC shows) was eager to have him contribute in a writing capacity. Dudley had submitted a script idea about authoritarianism taken to its highest degree, and was commissioned to develop this into a script by the outgoing script editor Christopher H. Bidmead late in 1980. Dudley had already suggested a Twenties-style thriller called *The Beast*, which did not fit in with Bidmead's more scientific approach to *Doctor Who* and was not developed any further at this stage.

A NEW SCRIPT EDITOR

Chris Bidmead had decided to leave *Doctor Who* after his year's work at the BBC, and somebody was needed to replace him, at least for the short term. The job was offered on a temporary three month basis to Antony Root, a script editor who had just finished a spell with the BBC Television Drama Script Unit. Root had already helped Bidmead out sometime earlier in his training. When Bidmead had been bogged down with unsolicited scripts, Root had read through the submissions and given Bidmead condensed reports on each item.

After studying at university, Root had spent five years working in the theatre, before getting a holiday relief job with the BBC over the summer of 1979. As an assistant floor manager, he worked on *Destiny of the Daleks* and then sought permanent placement in the job, working on programmes such as *Blake's 7* for the next eighteen months. Root then completed an internal BBC training course for script editors, whereafter he spent three months working for the Television Drama Script Unit and then the Drama Series and Serials Department.

Aware that his placement was only temporary, Root did not commission any new serials and primarily worked on the serials ordered by Bidmead before his departure. These included a number of storylines which never reached the screen by writers like actor/author Rod Beacham (a story called *Hebos*; he was then also writing for *Blake's 7*), Jack Gardner, Terence Greer, science fiction author Christopher Priest (whose *Sealed Orders* story had been shelved in 1980), fantasy author Tanith Lee and Andrew Smith, whose story *Full Circle* had been made the previous season.

At this point, Barry Letts was still present in the advisory role of uncredited executive producer, the post he had held during the previous season. His contribution now consisted merely of commenting on scripts and attending playbacks in a very non-intrusive and tactful way. By now, Nathan-Turner was taking far more control of *Doctor Who,* and Letts' presence on the series ended with Davison's first serial, whereafter he moved back onto classic serials for the BBC.

The director assigned to *Four to Doomsday* was John Black, who had successfully handled the studio-bound *The Keeper of Traken* towards the end of 1980. Dudley's script, set on board a spaceship, would not require any filming due to its lack of exteriors, fight sequences, specialised sets, etc. For this reason, money and effort would be poured into making six days recording in studio look as expensive as possible.

After his impressive work on *The Keeper of Traken*, the services of set designer Tony Burrough were requested for *Four to Doomsday*. His expertise with 'jigsaw sets' (sets made up of elements which could be rearranged to look as though they were a different place or allow different camera angles) made him much in demand for imaginative drama series.

Make-up was handled by Dorka Nieradzik who had supervised both *The Leisure Hive* and *Logopolis* the previous season. Unfortunately, the original costume designer selected for the serial, Dee Robson, was unavailable.

Thus Colin Lavers (who had previously worked on *The Power of Kroll*) was given the job of turning the Doctor's cricketing image into a reality (although problems were experienced in studio on this story when the buttons on the back of Davison's coat caught in the holes of the metal chairs in the Recreational Room set). The sprig of celery was suggested – without explanation – by John Nathan-Turner.

Dee Robson had recommended the use of a special props firm called Unit 22 to Lavers for some of the more unique costume requirements, and with this advice Lavers gave the construction of the spacesuit used by Adric in Part Four to the freelancers. Unit 22, based at Witney near Oxford, had first worked on BBC education programmes, and did their first major television work when producing the costume of Hotblack Desiato at short notice for Dee Robson when she was working on *The Hitch-Hiker's Guide to the Galaxy* late in 1980.

An advert in *The Stage and Television Today* on Thursday 12th March, 1981 called for Greek, Aborigine, Chinese and 'Mayan' (or rather Indian) artistes. Unfortunately, only one Aboriginal actor responded to the advertisement whilst four were needed. Because of this, the other three required extras were actually West Indians treated with make-up. Some of the Chinese extras were actually waiters at a nearby restaurant used by the production team who were able to perform a dragon dance and whose negotiations were carried out by their maitre d'.

Various changes to Dudley's script were made by the production team in the last two weeks of March 1981, mainly altering scenes in the space ship control room between Adric and Nyssa, in the throne room and in the recreational room towards the end of Part One. Originally, the three Urbankans were each meant to wear a different colour: Monarch in gold, Enlightenment in pink and Persuasion in blue. After the transformation of the two ministers in Part One, the script indicated that Enlightenment should be dressed in a flowing pink evening dress and Persuasion should be clad in a blue lounge suit. The scripted description of the Urbankans and Monarch in particular was that they resembled 'an amalgam of South American Frog and a Sea Anemone'. It was also specified that the Urbankans should have four fingers on each hand, but five toes on each foot.

WHO WANTS TO PLAY A FROG?

The cast reassembled for work on the new season in late March after a two month holiday. Peter Davison had recorded the final scene of *Logopolis* in late January 1981, and now joined Matthew Waterhouse, Sarah Sutton and Janet Fielding for his first full serial. During the break, Sutton had appeared on *Multi-Coloured Swap Shop* on Saturday 31st January, 1981 to answer questions about *Doctor Who* from younger viewers and promote *The Keeper of Traken*, her debut serial. Around this time, Davison gave an interview to Alan Corbett of the *Sunday Times* saying how he wanted the show to be frightening for children, and strike the fine balance between horror and humour managed by Troughton, his favourite predecessor.

The main guest star for Davison's first story was to be (Alan) Stratford Johns. Johns was best known as Chief Inspector Charlie Barlow, the long running character who had first appeared in *Z Cars* in 1962 before going on to spin-offs such as *Softly Softly Task Force* and *Barlow at Large*. Cast as Monarch, the Urbankan leader, Johns described himself to the press as playing "King Frog, Ruler of the Universe." At the time, Johns was finding it very difficult to overcome his typecasting as Barlow and leapt at the ►

Photo © BBC

chance to play an evil space monster. The actor had also watched the show on and off since its debut in 1963 because his wife, Nanette, had been William Hartnell's cousin. Although Johns referred to getting the part of Monarch soon after playing Belkov, the villain in the *Blake's 7* episode *Games*, *Four to Doomsday* was actually made first. However, *Games* was screened two months prior to *Four to Doomsday*.

Cast as Lin Futu was actor Burt Kwouk, well known for his role as Cato in the *Pink Panther* films starring Peter Sellers as Inspector Clouseau as well as many oriental roles in James Bond films and television series like *Tenko*. Paul Shelley took on the role of Persuasion having played Bradley in later episodes of the BBC's wartime drama *Secret Army*, while Annie Lambert, playing Enlightenment, had previous fantasy experience as a Moonbase Operative in a couple of episodes from the second season of *Space: 1999*.

Nyssa's costume changed with this serial from her original Traken 'fairy skirt' into a pair of corduroy trousers. This happened on impulse when Nathan-Turner saw Sutton on set during studio rehearsals wearing her Nyssa jacket, but her own trousers. Feeling that this looked very good, the outfit was changed and a reason for the loss of Nyssa's skirt was later written into *Castrovalva*.

Photo © BBC

Apart from this, the costumes of the Doctor and his companions would remain almost totally consistent for the season: Adric retained his Starliner outfit from *Full Circle*, Tegan kept her lilac Air Australia uniform (sometimes without her jacket) and the Doctor of course had his Victorian cricketing garb. This was part of a conscious decision by Nathan-Turner to add consistency and continuity to the series. In contrast to later serials though (and apparent when viewed in transmission order) Davison's hair was shorter than generally seen on the programme, with Janet Fielding's locks also slightly at odds with the other stories.

For the make-up on the Urbankans, Dorka Nieradzik resisted the temptation to use the description of the 'giant frogs' too literally and develop an anthropomorphised style of frog. Instead, Nieradzik focussed her attention on creating an alien monster from the brief in the script. The make-up designer also had to subtly use light and shade to alter the eyes of some of the female dancing extras to give them features of Mayan ladies.

At this point in the show's history, much emphasis was being placed upon continuity. For instance in Part One, Adric compared an avocado pear with the river fruit from his debut story *Full Circle* and references concerning Time Lords' artron energy, the Doctor's academy, Rassilon (spelt Rassillon in the scripts, and the Eye of Harmony were made throughout the story – relating to material from *The Deadly Assassin*. In Part Three, Nyssa and Adric discussed the Master with Monarch, mentioning the death of Nyssa's father in *The Keeper of Traken*. Adric also spoke of the cloisters from *Logopolis*, with the transmission date of *Logopolis* Part One used to specify the date that Tegan was taken away from Earth whilst en route for Heathrow Airport. The keyboard that emerged from the TARDIS console in *Logopolis* was also referred to in rewritten sections of the script for scenes where Adric checked the time curve circuits in Part One.

Recording started with a three day session in TC6 running from Monday 13th to Wednesday 15th April. Nearly all the scenes involving the monopticons used CSO, with the spheres being suspended and manipulated against a blue or yellow background, and so placed in shot over the material recorded on the main sets. The monopticon props had a light built into them to act as an eye which could pulse on cue, and one of the props was blown up for a camera shot in Part Four. The globes could also spin on their axis, as seen when the Doctor reversed their magnetic fields. Because of the heavy use of monopticon shots throughout the serial, it was frequent that at the end of a scene, extra camera shots or even a re-enactment would be recorded from a high-level camera, capturing the image to be shown later in Monarch's throne room.

Early recording concentrated on scenes for the first episode with the arrival of the TARDIS in the space ship control room or 'S.S. Control'. For this, Stratford Johns donned his uncomfortable make-up as Monarch for the first time. This make-up varied very slightly from day to day, causing the Urbankan leader's features to look different in the scene where he tries to enter the TARDIS in Part One, and later when confronting the Doctor's party in the recreational in Part Four. The laboratory set made use of various props from serials such as *The Leisure Hive* and had working props for the laser key and directional cobalt flux device, both of which had video beams added into the picture during editing. A window placed into the lab set opened to reveal a CSO screen showing a starscape when viewed by the Doctor in Part One, recorded in the second studio block as a cutaway shot. As with many of Burrough's interiors for the episode, this was a two-level set with stairs leading up to a gantry and entrance door towards its rear. Burrough also designed the sliding doors with transparent panels either side of them, allowing them to appear illuminated when they were about to open.

The rest of the Monday evening was then spent on recording the TARDIS control room scenes for Parts One, Three and Four in sequence. As usual, CSO was used for the TARDIS' scanner screen, showing the laboratory control room outside the ship in Part One, and later having images of the Urbankan spaceship model placed on it by Quantel.

Taping on Tuesday 14th included all the scenes set in the Mobiliary. One part of the set housed the induction furnace, represented by a red light behind a sliding filter on the right hand wall. All the extras playing 'assisters' had small golden pieces of metal glued to the back of their left hand. This was different to the description given in the script of the androids wearing wrist bands on their right hands, and indeed a line of dialogue from Bigon still refers to the assisters as "wearing bands".

Recording started with some of the more complex scenes leading up to the spacewalk sequence in Part Four, whereafter the remaining scenes were taped in episode order for Parts Two to Four. The Greek swordsman 'killed' during the recreational was seen to recover by lying on a white bed, over which a transparent canopy could be lowered. The canopy then glowed using a front axial projection lighting effect, and rose to show him recovered. When Nyssa short circuited the two Greek swordsmen, blue sparks from a spark generator were superimposed on the picture during editing.

Recording on Wednesday 15th included the sequences requiring the guest room and Library sets. To differentiate the similar sets re-arranged by Burrough even more, different lighting effects were used on each area of the ship, with a lilac light being used in the guest quarters as opposed to a yellow light in the Mobiliary. These scenes made in Bigon's old chambers saw the use of a non-CSO monopticon. This was a wire suspended prop, seen briefly in Parts Two and Four for the sequences in which the Doctor covered the hovering camera lens with his panama hat. CSO was used though for Bigon's revelations about his android body at the climax of Part Two. Firstly, Locke pulled back a piece of flesh coloured cloth from his left shoulder, revealing blue CSO material underneath it. Into this shot was placed a recording of some piece of machinery, appearing inside Locke's chest. The second shot used a dummy head being opened to show a robot face and eyes behind a generally blank human mask. Over this was placed Philip Locke's features using a defocussed CSO mask. The shot was kept as brief as possible, because the CSO inlay could only wipe up the screen, and so Locke's face did not tilt correctly with the hinged mask. For the final close-up, part of a fake hollow chest was placed under Locke's robes, with the actor standing at an angle to disguise the prop. This allowed him to remove the small silicon chips on a ribbon cable from inside his body.

The Library, which was lit in a harsh blue light, featured only briefly in Parts Two and Three. A variety of Linkway scenes featuring the regular cast were also taped on this final day, although not all the sequences that were required were fitted in by the end of the session.

INTRODUCTION TIME

With the first recording for Peter Davison complete, the actor was introduced to the public in his new costume on Thursday 16th April at a BBC photocall. The cricketing image was reinforced as the actor wielded a cricket bat, fielding both questions and cricket balls bowled at some makeshift stumps painted on the TARDIS prop.

The second recording block took place in TC6 from Tuesday 28th to Thursday 30th April, 1981. By now, Antony Root was already moving on from *Doctor Who*, and found himself reassigned to *Juliet Bravo*, although in this time he had also worked on *The Visitation* with his successor Eric Saward, and several other serials on which the script editor credit would be given purely to Saward such as *Kinda*.

The first day began with all the complex scenes set in Linkway 9 and out in space at the end of Part Four. These very short complicated scenes were recorded in order, using as many as four images (e.g. actor, model shots and space background) married together by Quantel and CSO to achieve the complete spacewalk sequence. The TARDIS prop was used, and although it had materialised in space its roof light continued to flash throughout the sequence. To give the illusion of the Doctor drifting away, Davison lay on a CSO backdrop set and the camera zoomed back from him. Shots of Adric and other characters standing in Linkway 9 were placed into the side of the Urbankan spaceship model using Quantel, with the opening camera shots of the vessel that began the serial taped directly afterwards. This was an unusual move for *Doctor Who*, since normally all model spaceship shots were done on film in advance of studio recording for controlability. Placed against a yellow background, the ship was CSOed onto a starscape, with illuminated lights acting as engines. The camera moved along the model to give the illusion of movement, and the whole effect was slowed down in post-production to give the model a greater sense of size.

After this came the monopticon shots set in the Linkways, including several short scenes which had not been recorded in the previous recording block (such as the Doctor's party passing a spinning monopticon on their way to the Mobiliary). CSO was also used for all the shots of the TARDIS scanner on which the Urbankan vessel would appear.

Wednesday 29th started with all the sequences set in the main Recreational Room, and concluded with the scenes in the Flora Chamber. The recreational room was one of the largest sets constructed for the serial. Built on two levels it featured a viewing gallery at the rear of the set behind the main arena which had to be large enough for the simultaneous chaos of Mayan and Aboriginal dances, alongside a pair of Chinese dragons and some Greek warriors locked in combat. The recreational scenes for Part Two were recorded first, followed by those for Part Four. These last few sequences again required the brief presence of Stratford Johns in his full Monarch outfit.

Photo © BBC

For the recreationals, choreographer Sue Lefton was hired to arrange the sequences where native dances were played out, most notably the Mayan dance which was performed by Nadia Hammam and four dancers. In these scenes, music was taken from stock discs for the different dances. The serene Mayan movements in Part Two were accompanied by a track from *Flutes of the Andes* with one minute forty-two seconds being used. For the Aborigines, one of the four artistes hired was a dancer, and he led the other three extras who merely followed his movements on recording. The Aborigines danced to some didgeridoo music which was in fact the theme tune to a BBC programme called *Quest Under Capricorn* which hailed from around 1963. Thirteen seconds were used in Part Two, with a further four minutes thirty-two seconds in Part Four. The Mayan and Chinese Dragon music in Part Four comprised four minutes and twenty-one seconds from *The Royal Hunt of the Sun*, a composition by Marc Wilkinson realised by the Original National Theatre.

Fight arranger B.H. Barry was hired to arrange the sword fight between Steve Durante and Simon Ramirez, and also the wrestling between John Sarbutt and Jerry Paris. For the shot in Part Two where the Greek is stabbed, CSO was used with the victor passing the blade behind some CSO material on a separate set and the image overlayed on his defeated colleague. CSO was also used to show Monarch's demise as he shrank away, and then for the Doctor placing his space helmet over the tiny Urbankan leader.

After all the scenes requiring the dancers and extras, the recreational room set was then used to record all the scenes of the TARDIS crew meeting Bigon, Villagra, Kurkutji and Lin Futu at the end of Part One, and also talking to the humanised Enlightenment and Persuasion at the start of Part Two. The final taping of the day took place on the flora chamber set, which was very brightly lit (explained in the script by the need for photosynthesis) and dressed with a variety of vegetation. There were also tanks containing small green tropical species of frog, supposedly another form of the Urbankana from which the matter condensing poison was taken.

The final studio day was devoted almost entirely to Monarch's throne room (which was generally lit in green), starting with the scenes for Part One which had Annie Lambert and Paul Shelley in Urbankan make-up. After this came the scenes for Parts One, Two and Four which required only the character of Monarch, allowing Lambert and Shelley time to remove their alien make-up and revert to human form. The voice-over scenes for Part One were taped next, with one of the male members of the cast (possibly Philip Locke) providing the computer voice referred to as 'Control'. Following this, the remaining throne room scenes for Parts Two, Three and Four were recorded through the rest of the evening.

Two U-matic videotape units were used to relay pictures to the screens in the throne room, with six television monitors being mounted into the main wall panel in front of the Urbankan thrones. Generally some of these were not activated, or could show some basic BBC computer graphics. The monopticon pictures viewed by Monarch and his ministers were either played back from tape directly onto the screen in close-up, or placed 'over' the screen using a CSO mask. A special prop required for Part One was the excellent sketch of Lambert and Shelley in their human outfits, supposedly created in a matter of minutes by Tegan – in fact drawn by a friend of John Black.

It had originally been planned that all the material in Linkway 9 and for the spacewalk would be slowed down in post-production by transferring it to videodisc and re-recording it at a lower speed. Unfortunately, Part Four over-ran and to actually slow down vital material would take the instalment well over twenty-five minutes. Also to keep the physics as accurate as possible, the spacewalk sequence was achieved silently and some dialogue originally scripted for Enlightenment in the hatchway was cut.

Some short scenes throughout the serial were deleted from the final edit, generally for timing reasons. Part One omitted a short sequence with the Doctor and Tegan about to enter the throne room. Part Two lost some inserts of Monarch watching Nyssa and Adric on his monitors, Nyssa considering removing her space pack in one of the Linkways and the TARDIS crew leaving the guest room to find a monopticon. Part Four lost many brief scenes including Tegan alone in the TARDIS (including one where she wonders why the TARDIS instruction manual cannot be written in English, like the Japanese do), some dialogue at the start of one scene where Monarch talks about the Doctor and his TARDIS, Persuasion hurrying along the Linkways to deal with the Doctor, Enlightenment seeing the chaos in the recreational room, Villagra and Kurkutji being summoned by Lin Futu, Adric and the Doctor leaving the recreational and a scene in the guest room of the Doctor pretending to agree with Adric about Monarch's greatness.

A continuity error regarding the Greek swordsmen occurs in Part Three. When taking Nyssa from the throne room, the pair did not have helmets. A cutaway shot recorded in one of the corridors showed them with their headgear in place, and shortly afterwards their helmets vanished again as they entered the Mobiliary.

AFTER THE EVENTS

Post-production work on the serial included the rays shot from guns in the Hatch 9 fight sequence and also the red dot of a cricket ball as hurled by the Doctor at the Urbankan craft. Radiophonic Workshop soundsmith Roger Limb composed around twenty-three minutes of radiophonic music for the serial.

This was John Black's final *Doctor Who* serial. After directing the pilot ►

FOUR TO DOOMSDAY

SERIAL 5W

CAST

Peter Davison (*The Doctor*) with Matthew Waterhouse (*Adric*), Sarah Sutton (*Nyssa*), Janet Fielding (*Tegan*), Stratford Johns (*Monarch*), Annie Lambert (*Enlightenment*), Paul Shelley (*Persuasion*), Philip Locke (*Bigon*), Illarrio Bisi Pedro (*Kurkutji*) [1-2, 4], Nadia Hammam (*Vallagra*) [1-2, 4], Burt Kwouk (*Lin Futu*).

EXTRAS

Unknown – possibly Philip Locke (*Voice of Control*); Adisa Sanie, Beyhan Fowkes, Kathy Lewis, Susan Fazzaro (*Mayan Dancers*); John Sarbutt, Terry Paris (*Greek Wrestlers*); Simon Ramirez, Steve Durante (*Greek Swordsmen*); Bruce Callender, Abi Gouhard, Carlton Morris, Leonard Hay (*Aboriginal Dancers/Botanists in Floral Chamber*); Philip Tan, Eiji Kusuhara, Kay Tong Lim, Chua Kahjoo, Yat Wong (*Chinese Dragon Dancers/Surgeons in Mobiliary*); Victor Reynolds, Les Fuller, Peter Whitaker, John Doyle (*Greek Philosophers in Library*).

CREDITS

Written by Terence Dudley. Fight arranger: B.H. Barry [2, 4]. Choreographer: Sue Lefton [2, 4]. Incidental Music: Roger Limb. Special Sound: Dick Mills. Production Manager: Henry Foster. Production Associate: Angela Smith. Production Assistant: Jean Davis. Assistant Floor Manager: Val McCrimmon. Visual Effects Designer: Mickey Edwards. Video Effects: Dave Chapman. Technical Manager: Robert Hignett. Senior Cameraman: Alec Wheal. Vision Mixer: Carol Johnson. Videotape Editor: Rod Waldron. Lighting: Don Babbage. Sound: Alan Machin. Costume Designer: Colin Lavers. Make-up Artist: Dorka Nieradzik. Script Editor: Antony Root. Title Sequence: Sid Sutton. Designer: Tony Burrough. Producer: John Nathan-Turner. Director: John Black. BBC © 1981.

BROADCAST DETAILS

Part One	18th January, 1982	6.55pm - 7.20pm
Part Two	19th January, 1982	7.05pm - 7.30pm
Part Three	25th January, 1982	6.55pm - 7.20pm
Part Four	26th January, 1982	7.05 pm - 7.30pm

* BBC Wales: 18th, 20th, 25th and 27th January 1982, at 7.45pm - 8.10pm

Viewing Figures: Part One: 8.4m (66th), Part Two: 8.8m (61st), Part Three: 8.9m (63rd), Part Four: 9.4m (53rd).

No Audience Appreciation figures recorded.

for *K9 and Company* later in the year, he left the BBC and the television industry to work on the more managerial and retail side of a well-known chain of stores.

Matthew Waterhouse particularly disliked the serial, since the script had made Adric behave in a very foolish way. Janet Fielding was also less then impressed with the story, and Peter Davison felt uneasy with the script when he noticed some disappointing plot-holes, and decided that henceforth he should not examine the stories too deeply. Eric Saward, who had been present for the second recording block, felt *Four to Doomsday* was a poor story. He was also critical of the programme's line-up of characters. While he felt the new Doctor's vulnerability and Tegan's critical and curious nature were fascinating, he believed that Adric and Nyssa in particular were boring and should be dropped.

Before starting filming for the next story to be made (but actually shown fourth), *The Visitation*, Peter Davison was interviewed by Tony Lewis for BBC Radio 4's *Sport on Four* on Saturday 2nd May 1981, concentrating on the new Doctor's interest in cricket.

Photo © BBC

The serial was shown early on Monday and Tuesday evenings from Monday 18th to Tuesday 26th January 1982, with Wales' BBC Cymru broadcasting the story in the later 7.45pm slot on Mondays and Wednesdays. The BBC1 showings were transmitted against against a variety of news programmes and then *Wish You Were Here* on Mondays, and generally the Yorkshire TV soap *Emmerdale Farm* on Tuesdays. There was no publicity in *Radio Times* apart from a small black-and-white photograph of Monarch with the cast listing for Part Three.

The viewing figures for the serial were a notable drop of about two million viewers on the previous week's climax to *Castrovalva*. Whilst reasonable, they signalled a slump in the initial improvement with Davison's debut which would not recover for several weeks.

Two tracks of music composed by Roger Limb, *Exploring the Lab* from Part One and *Nyssa is Hypnotised* from Part Three, were released in stereo on *Doctor Who – The Music* in February 1983. The first of these tracks also featured on the first *Doctor Who* picture disc LP for the American market in 1984, whilst both appeared later on the CD and cassette *Doctor Who: Earthshock* in 1992.

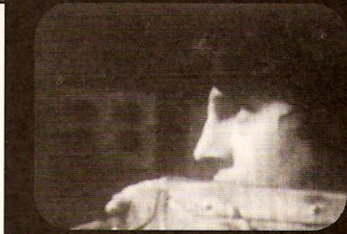
Terrance Dicks produced a faithful novelisation of the serial: *Doctor Who – Four to Doomsday,* published in hardback by WH Allen in April 1983, with a Target Books paperback following in July. A photographic cover showing a montage of the Doctor with Monarch featured on the original editions, but in June 1991 the paperback was reissued with Alister Pearson's artwork of Monarch replacing this. In Autumn 1983, the original paperback was also one of four books packaged as *The Third Doctor Who Gift Set.*

The story was also broadcast as the debut of Peter Davison's tenure as the Doctor in Holland when, under the title *Monarch,* it was shown in autumn 1985. In North America it is also syndicated as a TV Movie of one hour twenty-nine minutes duration.

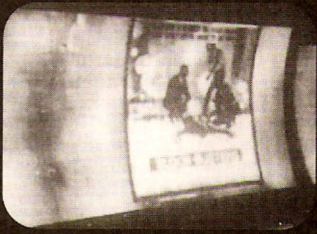
The whole four-part story is held by the BBC on its two-inch master videotapes and remains a potential BBC Video release.

Andrew Pixley

Jamie peers out from his hiding place after they have gone.

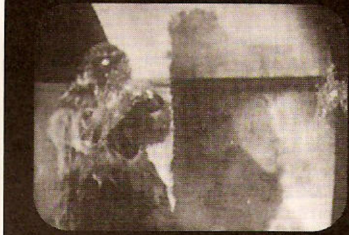


The unnatural silence in Piccadilly Station is punctuated only by the rhythmic bleeps of the Yeti . . .



. . . and the footsteps of the Doctor as he prepares for the final confrontation with the Intelligence.

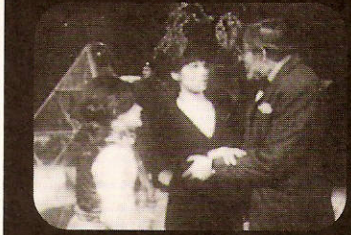
He is escorted along the platform to be met by another Yeti.



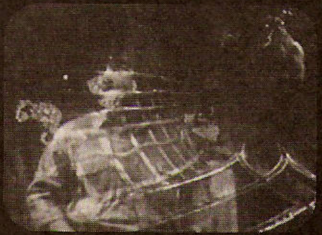
Using his control box, he manages to deactivate the creatures with relative ease. He makes a careful examination of the headset the Yeti is about to place on his head.

With the headset firmly in place, the Doctor reactivates the creatures which continue to escort him.

Anne is reunited with her father and Victoria in the ticket hall.



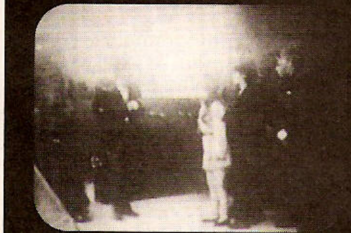
Meanwhile, Jamie talks into the microphone, relaying instructions to a Yeti in a nearby tunnel. He tells it to join him by the platform at Piccadilly Station.



As the lumbering giant approaches, he attempts to confirm his identification of the creature by asking it to raise its right arm. When nothing happens, he repeats the instruction. By the time Jamie realises he may have the wrong creature, it is too late . . .

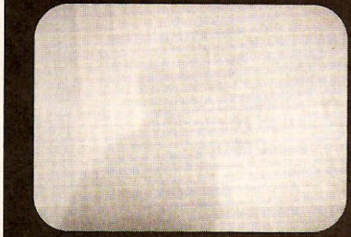
The ticket hall is illuminated by the eerie incandescence of the Intelligence when the Doctor arrives, wearing the headset.

"Don't worry," the Doctor reassures Victoria in strangely calm tones, "everything is under control." The omnipresent whisper of the Intelligence thanks him for co-operating before directing him towards the pyramid.

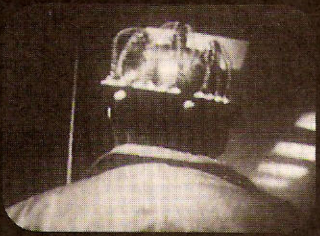


The Doctor asks the others not to do anything foolish. Enraged, the Colonel shouts "Why don't you show yourself? Who are you?"
"You will know soon enough . . . " comes the whispering reply.

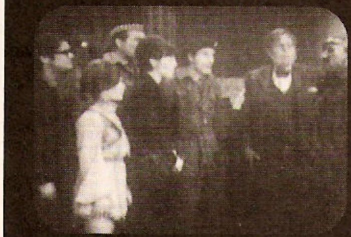
Chorley appears at the end of the tunnel and is immediately faced with a barrage of accusations of being a traitor. "It isn't me," he pleads, close to tears, "I'm not the Intelligence!" He looks behind him, frantically pointing. "The Intelligence is him!"



The figure walking impassively towards them emerges from the darkness. It is Staff Sergeant Arnold.



Or rather, as the Intelligence points out through the soldier's lips: "Merely Arnold's lifeless body in which I concealed myself."



"But let us to work," it continues, "there will be time for discussion later. In fact, all the time in the world."
It is distracted by the entrance of the last member of the party.

Jamie is followed into the ticket hall by his giant captor, and instructed to join the Doctor. When he attempts to struggle a Yeti viciously grabs him, exerting a powerful grip on his neck. The Doctor refuses to submit until Jamie is released.

The Intelligence orders the release of the boy and instructs the Doctor to enter the machine.

Under the Intelligence's watchful eyes, the Doctor crouches inside the pyramid structure, awaiting his fate.

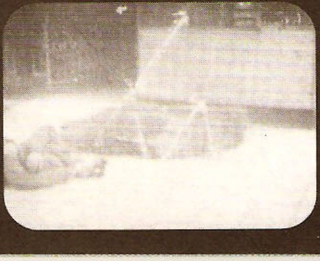
His eyes cast towards 'Arnold' – the destined recipient of his centuries of experience and knowledge.

"Soon your mind will be absorbed by the Great Intelligence. You should be very proud Doctor – your knowledge of the past will help to shape the future of this great planet. Prepare for a great darkness to cloud your mind."

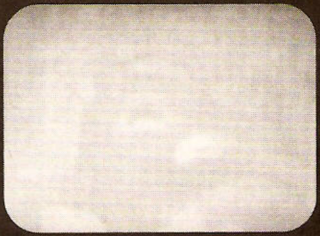
As the process is about to begin, Jamie produces his microphone and shouts an instruction to attack the other Yeti. His Yeti, in fact the one which accompanied him to the ticket hall, lunges at its compatriots.

Chaos ensues, amid which the Doctor's rescue attempt is hampered only by the Doctor himself. "You don't understand," he shouts, "you'll ruin everything! I've got to stay here!"

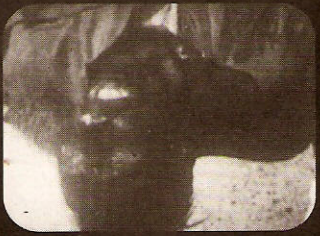
Jamie pulls the helmet from the Doctor's head, and hurls it into the heart of the pyramid. There is a huge explosion and a blinding white flash. Everyone is thrown to the ground and the pyramid begins to vanish . . .



During the explosion, the Intelligence cries out in agony – the animated corpse of Arnold twisting as it becomes charred.



Silence. The dust settles on the blackened body of the Sergeant – testament to the callous parasitical nature of the Intelligence. Similarly, Yeti lay strewn and lifeless, smoke gaping from their chests.



The Doctor is furious at Jamie, who is flabbergasted at the Doctor's ungrateful attitude until he explains. "I crossed the wires on that helmet thing. The Intelligence wouldn't have drained me – *I would have drained the Intelligence!"*

The congratulations heaped upon the Doctor fall on deaf ears – the Intelligence has merely been vanquished, not defeated. The Doctor makes a hasty departure as Chorley sniffs a scoop. Unabashed, he begins questioning Anne. "Oh dear . . ." she sighs.

Doctor Who Classic Comics Issue 21, on sale 26th May, features another classic adventure exclusively serialised in telesnap episodes.

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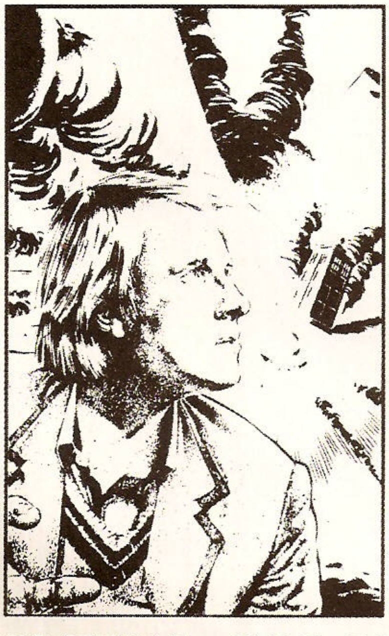

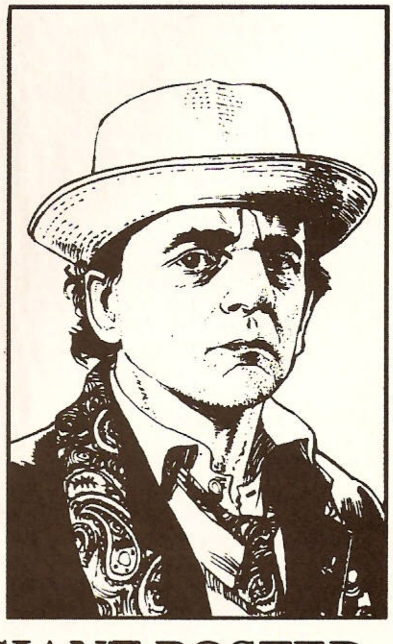

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Hex

The first of our missing stories to date from the Peter Davison era hails from two of television's best-known and prolific writers. While Peter Ling is familiar to *Doctor Who* audiences as the author of 1968's classic *The Mind Robber*, his writing partner Hazel Adair is perhaps best-known for her collaborations with Peter on *Compact* and *Crossroads*, two of the most popular soap operas of their era. As an introduction to the first instalment of this story, Marcus Hearn discusses the intriguing storyline for *Hex* with co-author Peter Ling.

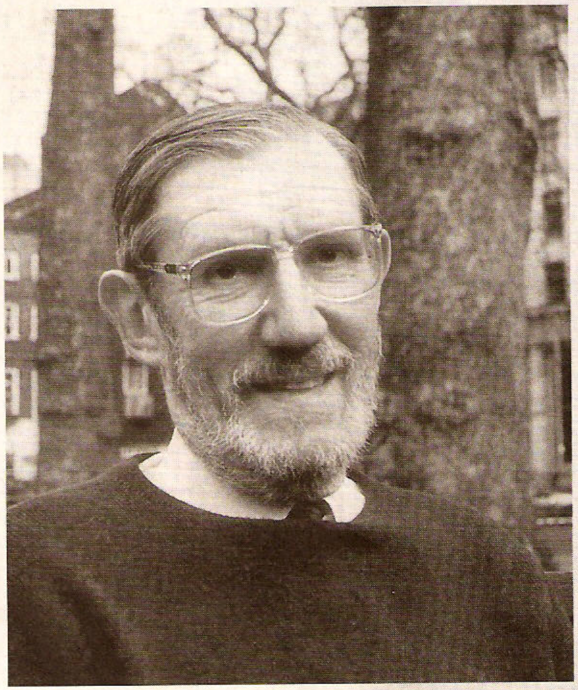


Photo © Marcus Hearn

Peter Ling's second real crack of the whip at *Doctor Who* came almost twenty-five years after *The Mind Robber*, and at the expense of resurrecting another former glory.

"At that time John Nathan-Turner, the producer, was casting around to produce another programme," he remembers. "His idea was that Hazel Adair and I should revive *Compact*, one of the BBC's first soap operas. We had lots of discussions with him about bringing back *Compact* as a twice-weekly serial, renamed as *Impact*. The discussions went quite a long way – even as far as writing the first three or four scripts. He was very happy about all this until right at the last moment somebody much higher up, the controller of programmes or someone like that, decided they didn't want to revive an old serial and wanted to do a new one instead. As a result the whole thing was ditched.

"John took us out for lunch and broke the bad news to us. As a sort of 'consolation prize' he said 'You know, I'm also the producer of *Doctor Who* – would you like to do a story for that?' He was aware that I'd written *The Mind Robber*."

The inspiration for the story came from two, unusual, sources. "All I can remember is that this was the era of Peter Davison, and he was the first *Doctor Who* to be a 'juvenile lead' type of actor. As he was this handsome young man we thought it would be nice to give him a sort of love story, and that was the inspiration for the 'relationship' the Doctor has with the villainous queen.

"Also, at that time Hazel's house had a big garden and an orchard. A nearby beekeeper asked her if she'd have any objections if he could put some of his hives in her orchard. As he explained about bees she became quite interested in the way the hives worked so when we came to write *Hex* we used the idea of a colony based on bee principles.

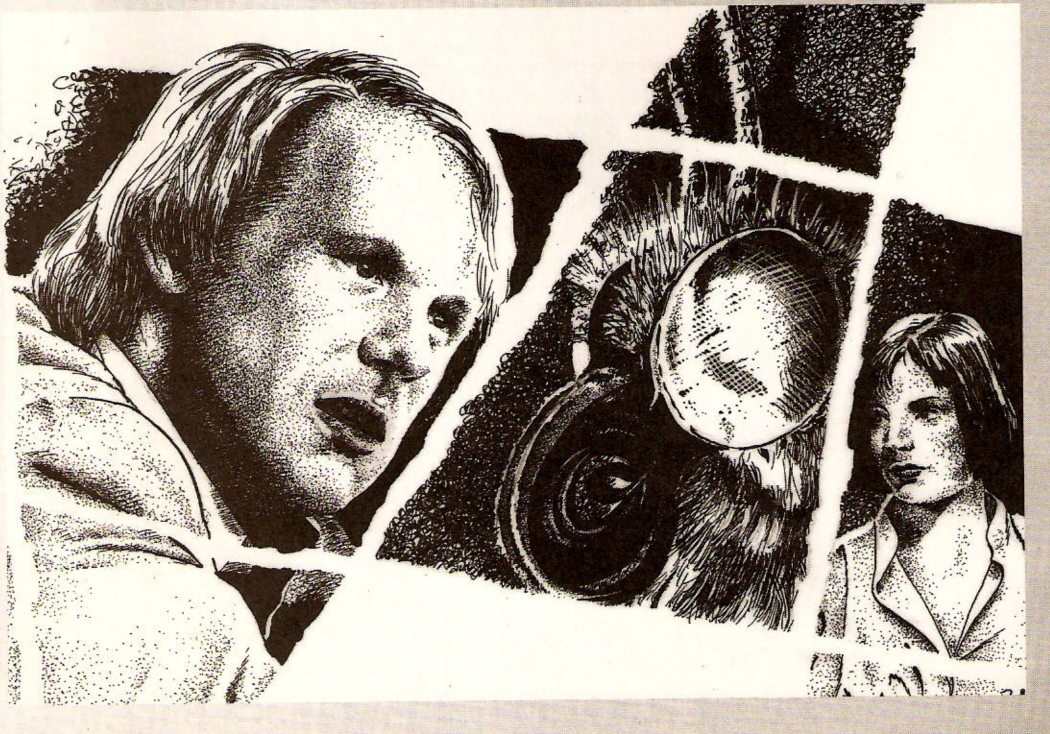
"We spent a lot of time together, and told each other the story, as it were. Once we had the idea of the beehive and the 'almost' romance between the Doctor and the queen we began pitching the story about. We usually begin with a theme and keep adding detail to it. We went away, scribbled down bits of it and exchanged notes."

Peter finds wry amusement in attempting to explain how he felt the programme had changed since the days of *The Mind Robber*. "I can only say the show seemed much more professional – in the early days we sometimes felt as though we were making it up as we went along and doing it on the kitchen table!"

Hex took three months in development and writing, but despite this Peter and Hazel's efforts were ultimately met with rejection from the show's script editor.

"We finished the first draft and JN-T liked it. Eric Saward also liked it in principle but had a number of detailed suggestions which we went away and incorporated. Then he said he thought it was all getting a bit wordy and drawn out. I know we did a couple of rewrites on the storyline – this one is the final version, having been reduced from four parts to two. I don't think we even saw Eric when he wrote off the project – I think he wrote to us."

Issue 214 of Doctor Who Magazine*, on sale 9th June, features the concluding episode of* Hex *and an exclusive interview with co-author Hazel Adair.*



PART ONE

On board the TARDIS, Peri notices the Doctor putting a large gift-wrapped box in a cupboard. When she expresses curiosity, he tells her she will find out what it is on her birthday. Heaven knows where they'll be on that particular day, but he assures her of a traditional celebration.

Their conversation is interrupted when the console instruments show unusual activity between Earth and another planet; alien forces are arriving on Earth in great numbers. Something is seriously wrong and the Doctor senses danger. He decides they must go to Earth immediately.

The TARDIS materialises in London, and the Doctor and Peri discover a state of crisis. Newspaper headlines are screaming the latest in a series of inexplicable kidnappings. Dozens of Britain's top scientists have vanished mysteriously; both men and women, and – in one case – a brilliantly clever schoolboy.

The Doctor uses the TARDIS scanner screen to home in on the latest cluster of alien, interplanetary force waves, then sets the co-ordinates for the home of Professor Sellenger, a mathematician and physicist with a worldwide reputation and a short temper.

The TARDIS materialises nearby and the Doctor and Peri walk in on the professor unannounced. The Doctor tries to warn him that he will undoubtedly be the next victim of a kidnap attempt by the mysterious aliens. He asks the professor if he'd be willing to act as a decoy to trap the mysterious alien forces. The irascible professor tells them they are crazy – he won't listen to such rubbish. He turns them out, but not before the Doctor has surreptitiously attached a mind-bug (a tiny adhesive button, rather like a miniature hearing-aid) to the back of the professor's head without his knowledge. The Doctor tells Peri that they will now be able to keep tabs on him wherever he goes.

Once more alone in his house, the professor returns to his study. From the shadows a scaly, insect-like claw slides across his shoulder. He turns – his face a study in horror and disbelief. A stiletto-like sting slides out of the claw as the professor is forced back, spreadeagled across his desk . . .

Aboard the TARDIS the Doctor tunes in the mind-bug receiver in time to catch the professor's last gasping words as he tries to call for help. The words "Who . . . " and "Hex . . . " crackle across before reception cuts out.

The silence is broken as Peri asks the Doctor what it means. She tells him she is familiar with the American usage of Hex – the word coined by voodoo magicians in the deep South when they put a jinx on their enemies. Surely, she queries the Doctor, this mystery couldn't be something to do with witchcraft?

The Doctor enlightens her – the word hex may derive from the name of a distant planet called Hexagora. In the eighteenth and nineteenth centuries there were legends of visits to Earth by creatures from Hexagora who put their victims in a trance-state, turning them into zombies.

Poring over the TARDIS console, the Doctor homes in on the faint bleep emanating from the mind-bug; he plots a course to follow the professor as he is abducted into outer space. The co-ordinates on the Doctor's astral map are quite clear – they are making for Hexagora.

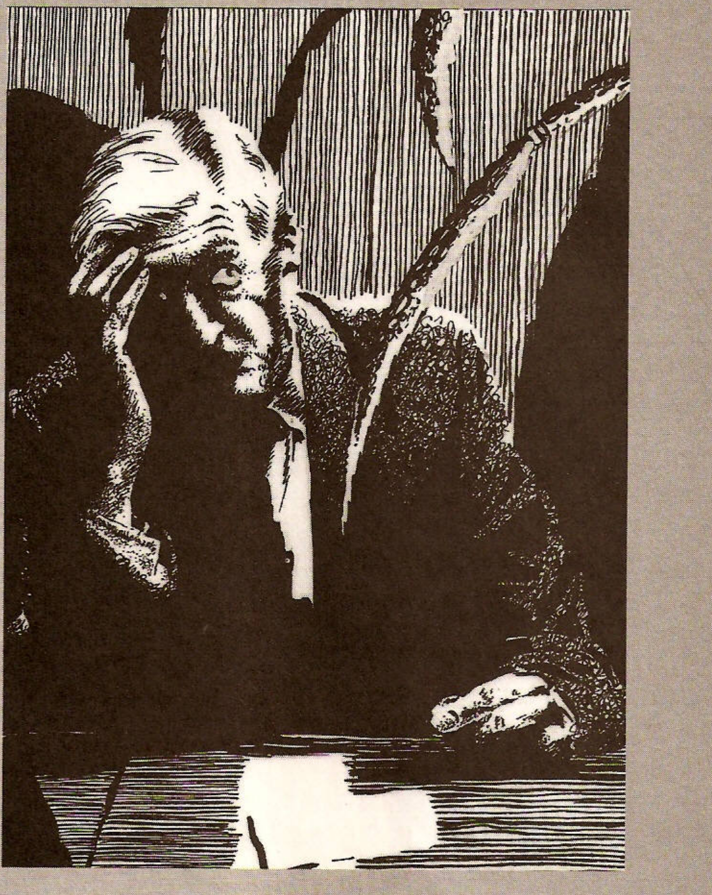
The TARDIS materialises on the alien planet and the travellers emerge. Peri thinks for a moment that the Doctor has made a mistake – they seem to still be back on Earth, in London. Everything looks familiar, if a little more futuristic, though the climate is certainly colder. The Doctor assures Peri he's made no mistake – this planet must have developed along parallel lines with Earth.

As they explore the alien environment, the Doctor and Peri become aware of subtle differences; things that at first appear normal but are just off-centre. A policeman suddenly takes off in flight and telephone boxes always have people in them who appear to be asleep. The Doctor comments that this often seems to be the case when he tries to make 'phone calls on Earth! They eventually learn that Hexagorans are telepathic and the telephone boxes are their way of connecting with the central brain-link to recharge their energies. The natives are friendly and happy humanoids living in a benevolent matriarchy.

A young man, Jezz, approaches them. The ruler, Queen Zafia, knows of their arrival and is anxious to meet them. They are taken to the palace and shown into the royal apartment. Hexagonal honeycomb shapes are all around, but because they are unobtrusive neither the Doctor nor Peri notice them at first.

They meet Queen Zafia, an extremely attractive woman in her thirties who welcomes them warmly and explains the reason for these constant trips to earth. She tells them that Hexagora is cooling down, receding from their sun, and they have been trying to acquire information on these reconnaissance trips since Earth once went through a similar climactic change.

The Doctor is not convinced. He senses danger, even distress signals, all around. Zafia agrees – his instincts are right. Her people are in imminent danger of extinction. Their entire lives are controlled, directed and reliant on solar energy. Energy which is fading fast. Already hundreds of them are



so weak they need constant medical care. She shows the Doctor and Peri the clinic – a large building with many rooms, all containing Hexagoran victims. Peering through the honeycomb screens, the Doctor and Peri examine a room which contains four large incubator-type structures. In each is a body, totally cocooned in a white substance like candyfloss. Zafia explains that it is a specially thermal-insulated material which they manufacture. Each one is linked to a life-support machine. As she turns away from the screens, the Doctor notices that Zafia's eyes fill with tears; she is desperate to save her people before it's too late.

The Doctor is most sympathetic when Zafia begs for his help – he says he will do anything in his power. She suggests that they should move into a suite of rooms kept specially for VIP guests at her palace. The Doctor agrees, but stipulates that first he and Peri must return to the TARDIS so they can collect their belongings.

In the privacy of the TARDIS console room, the Doctor tells Peri that while they were in the clinic he was aware of loud, insistent bleeps from the mind-bug he planted on the kidnapped professor. He is certain the professor is in there somewhere. He relocates the TARDIS inside the clinic and they begin searching for the professor. Before long they find him, in a trance state and about to be cocooned like all the other kidnap victims from Earth.

Their espionage is interrupted by uniformed guards who nearly capture them. They manage to get away and quickly drag the professor into the TARDIS, which the Doctor relocates to its original landing-place.

The Doctor links the unconscious professor up to a powerful mind-force machine; on a small screen he and Peri can now monitor the visual images of the professor's dream state. The device's screen shows him reliving again and again the moment of his capture by hideous, insect-like creatures who are merely glimpsed by a scuttling shadow and the occasional fast-moving claw glimpsed out of the corner of his eye. The Doctor has seen enough – he switches the machine into reverse-phase and feeds stronger and stronger thought-waves into the professor's brain until he begins to groggily come to. Peri and the Doctor begin to try and explain what has happened to him.

The professor orders the Doctor to take him back to Earth immediately. The Doctor reminds him that there are scores of other human victims in the clinic – they can't abandon them. Instead, the Doctor goes to see Zafia. He is blunt with her – why did she lie to him? He now has proof that the Hexagoran trips to Earth were not, as she pretended, to gather information, but in reality to kidnap some of the finest human brains. She sighs, and explains: "I had no alternative. It was the only way I could protect my people . . . A choice between life and death."

She explains that they need additional brain power to feed the central ►

brain-bank – the special knowledge from the kidnapped scientists will give them more chance of survival in the freezing climate. The Doctor argues that what she is doing is indefensible. She is upsetting the natural order of life; she must try to marshal her sources of power in some other way.

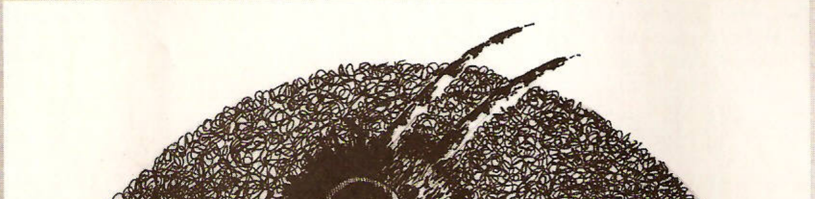
Zafia explains that all Hexagorans are totally dependent on the central energy bank controlled by the Queen herself. The Doctor suggests that she should abdicate supreme power and encourage her subjects to develop their own individual energy potential. Collectively, they might be able to muster a great deal more force. In addition to this, he has another suggestion to make; there are several deserted planets in the galaxy – why shouldn't the Hexagorans make a mass exodus and colonise one of these unused planets to make a new start?

Zafia agrees to go along with this – but only on one condition; the Doctor must help her to carry it through. She recognises him as a Time Lord; she is one herself. She believes his arrival on Hexagora was predestined – he is the one person in the cosmos who can help. Together their powers could prove invincible. She proposes marriage – a marriage of convenience, as between Heads of State. The Doctor is startled, but Zafia insists it is the only logical solution. They can discuss it further this evening, over dinner.

Meanwhile, in the TARDIS, the professor is feeling stronger and is determined to waste no more time. He tells Peri to go and find the Doctor at once. She tries to argue, but finally agrees to go to the palace. She makes her way in and looks for the royal apartment. It is dark as she wanders along the corridors. She assumes there has been one of the planet's frequent power cuts. In the distance she makes out an eerie green light which she approaches cautiously. As realisation dawns she ducks into an alcove – the light glows from two fearsome insects who stand on guard outside the royal apartments. As she watches, there is a high-pitched buzz and the two insects enter the royal chambers. Through the open door she sees the Doctor and Zafia. She is horrified to notice that the Doctor seems to be trapped.

As soon as the insects enter the queen's room they immediately transform into two uniformed, humanoid guards. Zafia tells them to escort the Doctor back to the TARDIS; they will meet again at dinner.

Outside the door, Peri is discovered by Jezz. She begs him to help her rescue the Doctor and Zafia as they are both in great danger – there are two monsters in the room with them. She drags Jezz into the royal apartment with her, then looks around in amazement. There is no sign of giant insects. She is spotted by the Doctor who notices her distress. Taking her arm firmly he ensures she doesn't speak inadvisedly. Unaware of the exchange of looks between Zafia and Jezz they decide to return to the TARDIS to prepare for the evening's festivities.



In the TARDIS Peri and the Doctor confer, as the professor chips in. Peri explains about the giant insects and the Doctor goes into deep thought. He is beginning to understand – and he is very worried. The professor, however, is sceptical and suggests that she was hallucinating. "Or perhaps," counters the Doctor, "when she saw the insects she was seeing things as they really are . . . Perhaps their other appearance, as humanoids, was the hallucination." The Doctor paces around the console room, thinking out aloud. "The hallucination may, in fact, have been a kind of hypnotism – the same kind of voodoo power that their ancestors used to put a hex on their enemies, deluding them into seeing things that didn't exist."

He goes to check his reference library, intending to read up on the history and development of the planet. As he scours the dusty volumes he receives a shock – all the records of Hexagora have been vandalised; the relevant information has been removed or defaced. Running her finger along the shelves Peri discovers that everything is smeared with traces of white, sticky candyfloss filaments. She recognises it as the same material from the cocoons in the clinic . . .

Furiously, the Doctor strides out of the TARDIS to have a confrontation with Zafia. He tells Peri and the professor to wait for him. Peri consults her own small collection of books on biology, which have been left intact. She starts looking up details about insect life-forms, and her eyes soon widen. She tells the professor she has found a clue. In spite of the Doctor's warning to stay in the TARDIS, she is going back to the clinic to find out if her theory is correct. The professor says he will go with her.

They make their way into the clinic, and Peri tells the professor to keep watch while she enters a room containing the silent, incubated cocoons. The professor takes cover as he hears someone coming. Peri puts her hands inside the rubber opening of the incubator and starts to peel off the mummy-like wrappings. The victim's face is revealed and Peri stifles a scream – it is the face of the unconscious Jezz. A moment later the door opens and Jezz himself walks in. Her initial relief turns to dismay. He quickly takes in the situation and his expression is cold and hard. She shouldn't have interfered; now she will have to pay the penalty. He is curious to know why she didn't try to escape as soon as she found the duplicate Jezz in the cocoon. Why didn't she make a run for it when she had the chance? She says "I couldn't leave him like that . . . I thought it was you."

Jezz is bewildered and strangely touched by her depth of feeling, which he cannot comprehend. He summons an orderly to see to the patient in the incubator, and marches Peri off. He shows her into a small room and tells her to wait – he won't be long. As he leaves she hears a key turned in a lock. Looking around she realises she is a prisoner in some kind of padded cell.

Zafia, meanwhile, is trying to pacify the Doctor about the destruction of his books. She promises to institute an immediate inquiry. They are interrupted by the professor, who warns the Doctor that Peri has been captured. Zafia frowns: "Who is this stranger?" The Doctor tries to convince her that the professor is one of her colleagues; a fellow traveller in the TARDIS. However, Jezz then enters and recognises the professor at once as the kidnapped earthling who escaped from the clinic.

Zafia summons the guards, and the professor and the Doctor put up a fight. The Doctor succeeeds in throwing the guards off long enough for them to make their getaway.

They run out, slamming the door behind them. "Let them go," orders Zafia, "we can recapture them later. Where is the girl?" Jezz explains that Peri is now a prisoner in the clinic. "Excellent," says Zafia, and gives Jezz his orders. Peri must be made comatose and her thought processes drained, as with the other victims. She too will become a zombie. The queen reclines as Jezz leaves the room. As he closes the doors behind him, an evil-looking claw rests on the arm of the throne . . .

Back in the TARDIS, the Doctor turns to the professor and breathlessly asks "Where is Peri now? What has happened to her?"

In a clinic ward, Peri is strapped to a stretcher as two giant insects begin to cocoon her. She struggles and screams "No-o-o !"

◆

Brief Encounter

THE GALLERY

The gallery was dark and silent. It was a brooding silence that seemed to suggest that silence was all the gallery had ever known, and over the decades it had become so accustomed to it that the slightest noise would cause its aging structure to crumble into dust, like the ancient skeleton of some long-dead hero.

But the silence wasn't all it had known. It had been built long ago, and had once teemed with life and noise. Guides had once articulated over the noise of camera flashes and film winding, telling the history of this picture or that statue to hundreds of awed spectators.

Once, loud and brash tourists had "Gee"ed and "Ahh"ed and remarked how quaint this or that picture was. Once, thousands of feet had passed over the carefully waxed and shined floor tiles every day, dulling their mirror sharp surfaces with the mud and grime of a living, breathing city. Once, the gallery had been alive with people; people from hundreds of different living, breathing cities from all over the world.

Now it lay empty. A decrepit, desolate building filled with nothing more than colourful fire-wood and oversized paper-weights. But in its direst moment, it attracted life still.

This life had crossed the boundless infinities of time and countless galaxies to visit the most famous gallery the planet Earth had ever conceived and found it an empty, desolate hole.

The Doctor wandered down the corridors of the gallery, through its seemingly endless rooms filled with nameless faces on its nameless walls. The blank, sightless eyes gazed down at the cool grey eyes of the time traveller as he admired the work of the old masters. The painted faces seemed to stare at him, filled with knowledge they could never forget; filled with life in the midst of death. Collages hung on the walls, next to picturesque streams trapped in mid-babble with birds hung in the sky, wings never flapping, their progress through the eternal summer sky halted by a painter's skillful hand.

He paced steadily, his bright umbrella tapping the floor in a monotonous rhythm that echoed the stagnant air of the gallery, breaking a silence that had lasted for hundreds of years. His eye was caught and held by one face, staring down at him from the wall, a frown like an accusation on her young face. The pain in the eyes held him, his neck twisting to keep them in sight as he paced onwards, transfixed by their radiant anger. He could no more escape their fiery intensity than a rabbit could break the fatal stare of the headlights that bore down on it. He would have been caught by their stare, held forever in the stale atmosphere of the gallery, were it not for the statue.

It was small, perched on a tall pedestal encrusted in centuries of dust, but perfectly formed. A ceramic piece carved with painstaking attention to detail, a foot-tall man bent over clutching onto a globe almost twice his size. The expression on his face, carved in loving accuracy, was one of great exertion, but joy at being able to perform his responsible task. Tiny ceramic beads of sweat stood out on his strained ceramic muscles and his tiny ceramic eyes were clenched shut against the weight of the world on his shoulders. The Doctor took in all this detail in the one glance he had of the statue after he walked into its dust covered pedestal.

The Time Lord stood by impotently while the statue tottered on the edge of the pedestal, one moment looking like the dwarf Atlas would topple straight off and topple to the floor, the next as if all would be well and he would soon settle back onto his feet. But it was not to be – it soon became obvious that the man was to take a headlong dive from the column. The Doctor leaped forward, fingers grasping for the figure, and for the briefest of moments, held the ceramic man in his grasp. For the briefest of moments, the Time Lord could feel the cold pottery beneath his fingertips and actually thought he might be able to save it.

But then it slipped through the fingers that had never really held it, fingers that had been deluding themselves that they were really in control, and the man dived from his haven. He fell, headfirst, towards the floor, the expression on his face now looking more like fear than exhaustion. His strong arms still held the world in their vice-like grip and pulled it down with him, towards destruction on the cold marble floor. It hit with a loud crash, shattering into a thousand shards of its former glory in front of the Doctor's eyes. For a moment it looked as if the world might survive the fall, but then it too cracked and crumbled, mixing with the dust that already lined the cold hard floor.

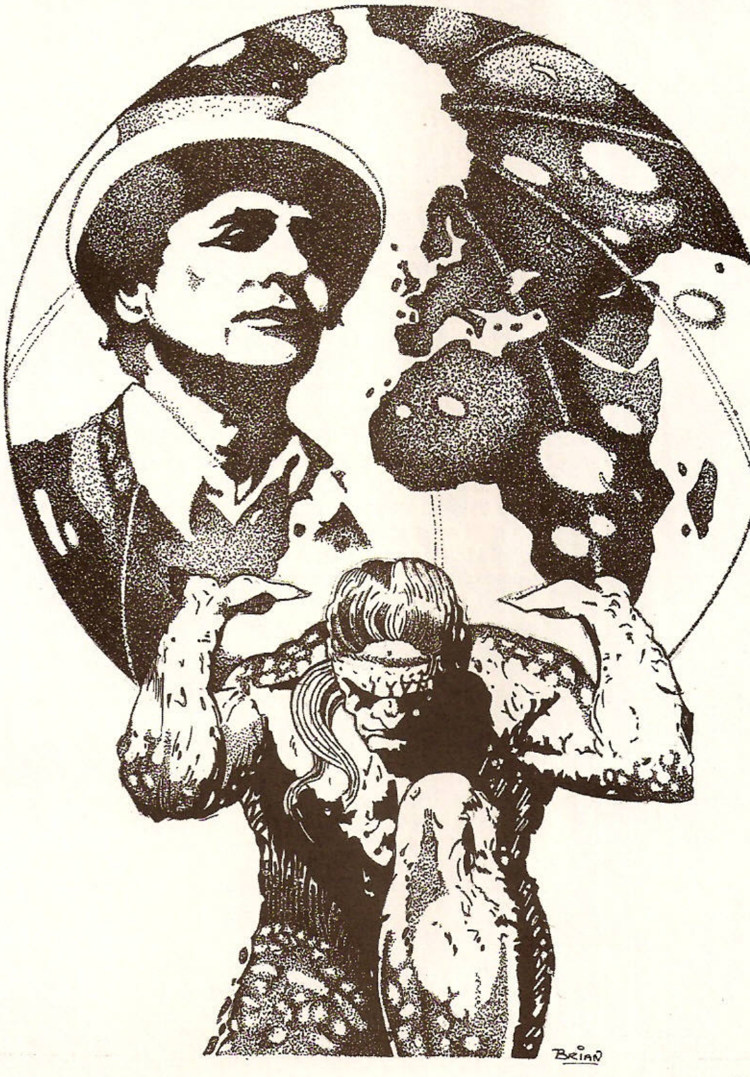
The Time Lord dived onto the floor and scrambled through the wreckage, trying to salvage part of the statue. Eventually he held in his hands the two largest pieces of the shattered globe, rising to his feet in front of a large white frame as he tried to join them together. Perhaps, with a little time and attention, the work could be returned to its former glory . . . but he was deluding himself. His hands still tried endless permutations to join the two shards, but his head rose to stare at the frame before him.

The scene within it was a landscape drawn out of a pessimist's nightmare, a land of bleak greys and empty deserts. No birds hung in the skies, no scenic rivers babbled into the sea. Just grey dust whipped into a frenzy by a cold, unforgiving wind. No life. Anywhere. It was a world destroyed, laid barren by wanton waste and foolhardy destruction.

Tears came easily to the Doctor's eyes. He stood, his hands abandoning their fruitless task, with the sound of his sobbing echoing through the once quiet gallery. He stared blankly at the world of grey. Staring not at a painting, but a study of destruction painted by man on the canvas of creation.

The Doctor stood, the shattered remains of the statue at his feet, staring out of the gallery's window, out into the world as man had made it.

Paul D Smith



TIMELINES

Compiled by Marcus Hearn

STONE ME

If you think that the blurb on the covers of BBC Video's *Doctor Who* releases is confused (**DWM** 211) then take a look at UK Gold's *Doctor Who* page on Goldtext page 262.

For *The Stones of Blood* (screened by the satellite channel from the 22nd to the 25th March) the blurb read:

"The trail of the 3rd Key segment leads the Doctor and Romana to Earth and a struggle with a 3000 year-old pagan goddess and her blood-thirsty stone creatures, The Orgi."

If only.

Jan Heyden-Daumier,
Tooting,
London

SSSHH!

Perhaps it's my great age, but I remember a time when audio tapes were all some fans ever had. I still recall setting up the tape-recorder in front of the TV and 'shushing' everybody up for twenty-five minutes every Saturday for *The Deadly Assassin* or whatever was on that week. I recall borrowing copies of older stories from friends and wishing I could have seen episodes I'd not seen before. I enjoyed listening then, just as I like the BBC's Audio Collection now. While I agree that *Doctor Who* is a visual programme, its dialogue has always been well written. While the quality of the BBC's audio material isn't always brilliant, it has to be realised that this is likely to be, for the forseeable future at least, the only way of knowing what these stories were like. The novels and script books don't really come close. What is 'lost' visually is more than made up for by hearing Tom Baker's purple tones as he plays the Doctor once again. I look forward to hearing him voice-over a few more 'Missing Stories'.

Gary Reed,
Kowloon,
Hong Kong

As would we all, I'm sure. However, judging by the surprising and disappointing statement from the BBC Audio Collection which we printed in Issue 211 we've got a long wait . . .

THANKS JON

Last night I went to St. Albans' Arts Centre to see the first night of a production titled *Who Is Jon Pertwee?* For the three hours I spent there, I was constantly enthralled, engaged and entertained by the abundant wit of *Doctor Who's* elder statesman as he took the audience on an intimate and hilarious tour (de force) of his life – much of which he had to skip over very quickly due to time restrictions. The show left me surprised and impressed with Mr Pertwee and I would long to see something similar in the future. An audio release would also be a good idea – although we would be deprived of Jon's rubbery face, the fantastic array of voices and characters would more than make up.

I feel I know Jon Pertwee a lot better now, and the close informality of the evening gave it a very special ambience that a panel at a large convention would be hard-pressed to compete with. And if you're reading, Mr Pertwee, thank you for a splendid evening.

Elton L. Townsend,
St. Albans,
Hertfordshire

EASTER TREAT

A hearty congratulations to the *Manopticon* team for cracking open an Easter treat to be remembered.

My first ever *Who* convention was twelve years ago and while I remember the thrill of meeting eminent guests, seeing Jon Pertwee and Nick Courtney telling their anecdotes (for possibly the first time!), going to the fancy dress as John Nathan-Turner (and never being the same since . . .) and seeing hard-to-come-by video treasures, I also recall long delays and the frustration of having to wait for ages for anything to happen. Those were the days of standing in endless queues, staring blankly at empty staging, and wondering if the convention programme times would ever have any bearing on reality.

While I didn't quite grasp the point of the gothic theming, I was once again thrilled by an extraordinary event, brilliantly organised and tremendous fun. Everything was worthwhile, but I was specially delighted to find Peter Purves guesting. It was also super to see Lis Sladen (who I hadn't seen since the BBC Longleat convention), Jon Pertwee seemed in particularly fine form with some (gasp) new stories, and of course it was a treat and a half to see surprise guest Caroline John at her first convention, handling it so well, and obviously enjoying herself.

My deepest and sincerest thanks to all involved for a wonderful job. Dare I say that I look forward to the next event with bated breath? One can only repeat 'congratulations!' – and here's to number four!

Reverend David Guest,
Prenton,
Birkenhead

SOUR GRAPES?

Paul Cornell states in Issue 211 of **Doctor Who Magazine** that I had a novel turned down. I don't know where he gets his information, but I have not at any time submitted a novel (or a part of one) to any publisher, let alone had one rejected. Though as it happens, some of my recently published non-derivative short fiction (ie stories I made up myself) has been highly praised by *Interzone* and *The Dark Side*.

His childish jibes and baseless insinuations are clearly intended to undermine my recent criticisms of *The New Adventures* in general and his own work in particular. Obviously I struck a nerve. Is the man so vain that he thinks a 'sour grapes' attitude is the only reason anyone could dislike his precious re-hashes of the series' past?

A. Neithan,
Chichester,
West Sussex

SELL OUT!

I was interested to read Steven Burns' letter in Issue 211 referring to the present controversy surrounding *Doctor Who* being made in the United States, and the possibility of the programme's long history being ignored.

While the television episodes may have been 'lost' the history is still intact, since it doesn't take much to read the novels – perhaps this is asking too much! Steven suggests that the Americans could remake the lost stories, with of course a few updates to the scripts no doubt. I would ask Steven how he would feel if we 'Brits' were to remake *Star Trek* or even produce a new series! It would end up being completely different. Whilst *Doctor Who* is not a 'Brits'-only club, it is irrefutable that a series made in America will be radically different, and part of what has made *Doctor Who* as entertaining and long-lasting as it has been is its 'Englishness'.

As to Steven's comments about things not being made any worse by the Americans, only time will tell, but like most of us on this side of the pond, I have my doubts.

Steve Aggott,
Orpington,
Kent

There are two points at issue with Steven Burns' letter in **DWM** 211. Firstly, those episodes that have been destroyed are irrevocable. No amount of sedulous antiquarianism is going to recreate them: any 'remaking' is, in fact going to be something different. If something different, why not something new? I am sorry that Mr Burns missed the adventures he lists, as some of them were fun, but not even the almighty dollar can raise William Hartnell and Patrick Troughton from their graves.

Secondly, there are good reasons for keeping the United States out of it. The UK and the US are culturally every bit as far apart as the US and Thailand, although the linguistic overlap to a great extent conceals this. It is doubtful that the characteristic virtues of *Doctor Who* could survive the culture-bound crassness and sentimentalism exhibited by the productions of Spielberg and his like. I should be sorry indeed to hear that the BBC had abandoned all its responsibilities in this matter for the sake of a little dirty profit.

Andrew H.W. Smith,
Oxford,
Oxon

I think we indeed have great cause for concern – perish the thought of any new Doctor Who *exhibiting the 'crassness' and 'sentimentalism' of a Spielberg production such as, say,* Schindler's List.

DOCTOR WHO?

As *The New Adventures* stand they're excellent, well written and usually very *Who*-ish. I feel however that the characters portrayed within them are hardly the same as their TV counterparts.

Fair enough, Benny's 'new' and Ace is leaving, but it is the main numero uno I'm thinking about.

This Doctor is hardly Sylvester McCoy – he gets further from him in every book. The character is good, it's consistent but it's just not Sylvester McCoy.

I'm all for change, I'm all for new directions – why don't they just regenerate him? It seems pretty obvious that if *Doctor Who* returns to the small screen it won't be Sylvester who plays him, so why not just go for it?

Paul Cornell is too 'fanziney' and recent stories – *Tragedy Day* for instance – hark back to certain Williams/Adams era with gardener guards and arachnid assassins. Great stuff, but not McCoy.

Regenerate him – let McCoy's finest be TV stories like *Remembrance of the Daleks, Ghost Light, The Curse of Fenric* . . . not *The Pit* or *The Highest Science*. Good books, wrong Doctor. This is definitely Doctor Number Eight.

Edy McGrigan,
Bellshill,
Lancashire

One aspect of **DWM** which seems to have escaped comment is the series of free postcards you've been presenting over the last few months. The excellent reproductions of Alister Pearson's artwork have formed a unique series of collectables. Thanks for a worthy series of merchandise.

John Pettigrew,
Windygates,
Fife

Despite having taken your magazine since it began I have never before been tempted to write to you, as I find most of your correspondents to be self-appointed, sycophantic or obsessive eccentrics. But I am now compelled to complain about the way the free postcards are fixed to the magazine, making it impossible to remove them without damaging it.

If you can't find another way of doing it then I would rather do without them altogether!

Roger Coombes,
Camberley,
Surrey

Well Roger, you'll doubtless be pleased when our run of free postcards comes to an end with Issue 215. Sorry John!

DATA COILS

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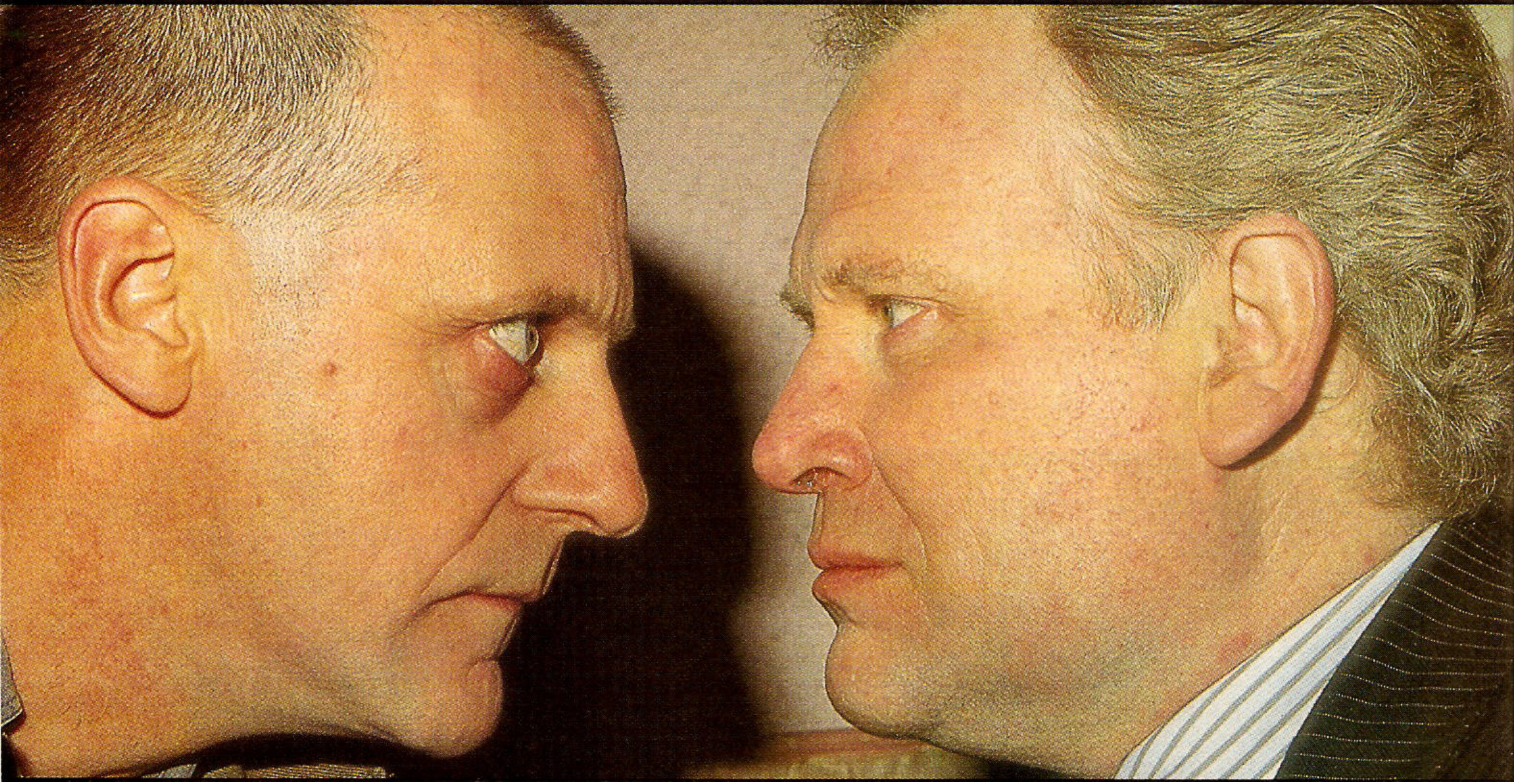

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DIRECTING WHO

FRANK COX

Although he directed only three episodes of *Doctor Who*, Frank Cox's important contribution to the early days of the show is all too frequently overlooked. Philip Newman sets the record straight . . .

In 1964, when Frank Cox directed the second episode of *Inside the Spaceship* and the final two instalments of *The Sensorites*, he couldn't have realised that he was, at least in *Doctor Who* terms, making history. Yet to this day he is still the only director to have worked on the programme without ever having been credited for overseeing an entire production. Indeed, it wasn't until Tony Virgo's one and only contribution on the two-part *The King's Demons* some nineteen years later, that Frank's record of having directed the fewest number of episodes was broken.

Minimal though these achievements may seem in the light of his success as a freelance producer/director – his more recent credits include *EastEnders* and *Taggart* – Frank was more than happy to recall his involvement with the programme, the BBC, and the television industry in general. It all began with an early interest in acting.

"I acted a bit at school and then, when I went on and did an English degree at Leeds University, I played roles such as Nolio in *The Changeling*, but gradually drifted more into directing and writing film criticism. When I came back to London, I did a rather sad audition for RADA and fortunately didn't get in because, being so enormously tall – I'm six-foot five – I would never have got work as an actor. Well, at least that's my excuse for what is, basically, lack of acting ability! So, I ended up getting a temporary holiday relief job at the BBC, and became what, at the time, was called a floor assistant. I was very, very lucky because BBC2 suddenly started and caused what, in my experience, was the biggest expansion in the history of television. Nothing quite like that has ever happened since, not even the start of Channel Four, which made a lot of work for some independents, but didn't actually create many jobs.

"In 1963/4, the BBC suddenly panicked as it realised that, with its output doubling, it needed to train people like mad, and so it set up interview boards for everything! This, of course, was at a time when 'staff' jobs were still very much the norm. I was twenty-three or twenty-four, and, although I hadn't worked in the professional theatre, I'd done a lot of student theatre, so I applied for a floor manager's interview. They rejected me, however, saying, 'You're too young, too inexperienced to take on a floor manager's enormous responsibility of running a studio, but you might be a director.' So, they transferred me and I went through several stages of the director's interview boards before I was eventually offered a place on the director's course. I did that, and the first thing that I was put on – I don't think I was asked, particularly – was *Doctor Who*. It had its reputation even then. I mean, this old cliché of kids hiding behind the sofa goes right back to those early Sixties times. *Doctor Who* didn't just grow, it burst onto the screen."

I asked Frank if he had felt any trepidation about working on such a technically demanding show so early on. "Well, with hindsight, I don't really think *Doctor Who* was the best place to start, but you have to start somewhere. It's the age-old problem of 'How do young directors get their training?' I mean, I didn't really know what I was doing. I'd done three months on the director's course which, apart from some theory, often involved jumping up and down on boom microphones and trying to operate cameras; something one never does as a director afterwards! So, there I was, in at the deep end, madly trying to remember my training and keep the thing going. It was low-budget and recording time was short. In those days, editing was a rare occurrence; in fact, I don't remember editing at all. You tried not to. You tried to get the stuff onto a telerecording in a fully edited form. 'After all,' thought the executives, 'if you've got four or five cameras, a vision mixer cutting between the cameras, and a director who, if he's done his homework, has worked out his camera script, you should come out at the end of the recording with a finished show.' Very unsophisticated compared with today's techniques. In fact, it was done as though it was live. It was rather like shooting a stage show, in that the cameras were ranged around the outside of the set, so you couldn't really get in for the sort of impact shots that the thing probably needed. Looking back at that first episode, as I did a few years ago, I was quite horrified at the naivete of the shooting. It was very simple. I think we rehearsed from about ten in the morning, and at seven in the evening we went for it!"

THE CAST

By the time work started on the story's second episode *The Brink of Disaster*, the four regular members of the TARDIS crew had been together for nearly four months. I was curious to know how they had all taken to Frank, coming in as a novice director, and how he had found them. "I took very much to William Russell and Jackie Hill. I was perhaps a little shy of Carole Ann because we were probably quite close in age. I was absolutely terrified of Bill Hartnell. He had this grumpy mystique about him. Now, Bill Hartnell is no longer with us, and I hope I'm not going to disappoint anyone reading this, but if the honest truth be told, my experience, quite candidly, was that he had a memory problem and that he didn't like learning lines, but what he did like was wearing the costume, striking the grand pose, saying 'I am the Doctor' and leaving Russ and Jackie to carry the plot. I mean, in the episodes that we're talking about, there weren't many props; it was all to do with the machine going wrong, so most of the time in rehearsals was spent very tactfully off-loading his great chunky speeches onto either Russ or Jackie, who were aware of the situation and who, with the utmost tact, would say, 'Well, Bill, we could take that.' Given that it was a tight studio-based thing, the writers had obviously put a lot of weight on the Doctor, and he was reluctant to take that. Now, I don't say this with any malicious feeling because it's a very sad thing; it's the actor's ►

The Sensorites continued a happy working relationship with William Russell and Jacqueline Hill.
Photo © Ray Cusick

Frank Cox took over from Mervyn Pinfield for the final two episodes of *The Sensorites.* Photo © BBC

◄ nightmare, not remembering the lines and he was getting to that stage. I mean, the first thing the public always ask actors is how they learn their lines."

About six months passed before Frank was asked back to the programme, to take over from associate producer Mervyn Pinfield on the concluding two episodes of *The Sensorites.* "We got out of the TARDIS in that one. I remember we had these large Kew Garden-like sets, with rocks and everything. The Sensorites themselves were these rather strange characters who didn't have any mouths and communicated by pressing little discs against their heads. And they had completely round plate-feet. Now, you know, as a young director I thought, 'How can I start the next scene, make it visually interesting?' And the rather pathetic solution to that was, 'Well, as they're walking along the corridor, start on the feet and pan upwards.' So, in the camera rehearsal, we cued this scene. I was sitting up in the gallery, with the vision mixer on one side, and the production assistant on the other calling the shot numbers, and we cut from the previous scene to these two pairs of round plate feet. They shuffled towards us, and the camera tracked back with them and then they stopped. Now, because it was very difficult for the actors to see in these outfits, there was no way they could know that, as they'd come to a stop, one of the left-hand Sensorite's feet had accidentally overlapped one of the feet of the right-hand Sensorite! Well, the camera then craned up to the two heads and everybody in the gallery, including me, shouted out, 'Get off my foot, you fool!' The whole place fell apart with laughter, and we had to do it again! It really looked like a set-up, like a comedy show. I'm not sure if that actually got into the finished episode!"

It was during those episodes, too, that John Bailey, later to play Victoria's father, Edward Waterfield in *The Evil of the Daleks* and Sezom in *The Horns of Nimon,* made his first *Doctor Who* appearance. "I remember John being very good. I'd first seen him playing Higgins in *Pygmalion* and so cast him as this rather weird Ben Gunn-like character – a stranded astronaut with lank hair and such-like. He only appeared at the end of the story. I think actually that that was my one great joy because it was probably the first time I'd done a bit of major casting. I did then what I've done throughout my career: I fed off the theatre. In fact, John went on to play Keith Barron's agent in the Nigel Barton plays by Dennis Potter.

"Technically speaking, however, I still wasn't an 'official' director. I'd been sort of acting as a director, having been trained, and I did a lot of floor managing as well, until 1965 when I went up to Scotland and worked for the BBC up there. I think the first thing I did there was a series about Customs & Excise called *The Revenue Men* with Ewan Solon. I started directing off and on, and did several episodes of *The View from Daniel Pike,* a kind of Raymond Chandler-type private eye series set in Glasgow. Then I came back to London and directed dozens of *Softly, Softly*'s, and *The Troubleshooters.*

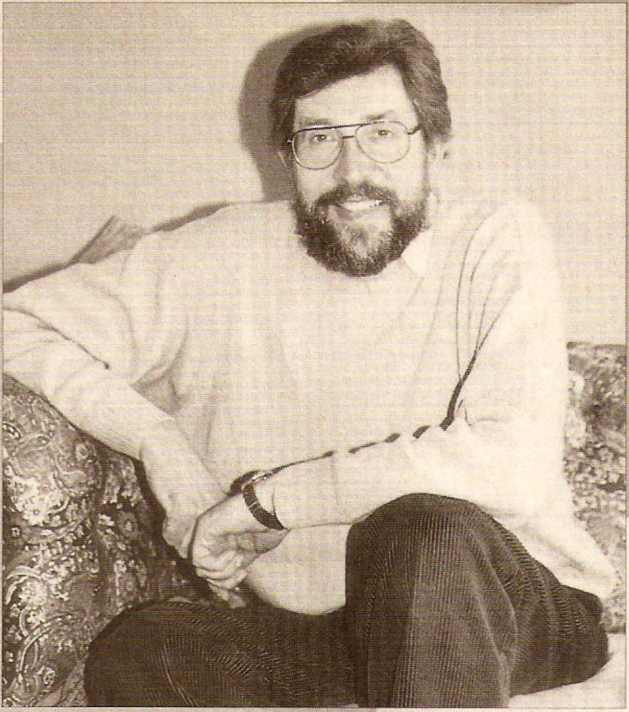
"The BBC, in those days, was a great organisation, doing remarkable work. It was also very much a paternalistic organisation in that you learned your trade there, you had a home there, and you had lots of friends there. The back-up of resources was second-to-none. You had the best camera people, the best designers, all the props were lovingly made. They built the 'Acton Hilton', a huge rehearsal block in North Acton which is a unique thing about eight floors high, with three rehearsal rooms on each floor. There was a blackboard at the entrance, and in its heyday, you'd see things like '*War and Peace*: Rehearsal Room 7', '*Doctor Who*: Rehearsal Room 4' and so on. I think for me the BBC was like, to some extent, a logical extension of university life: you could drink a lot of coffee and there was a bar, where in actual fact a lot of the work was done. I mean, you could go down at lunchtime, find your designer and, over a pint, you could discuss the job. You could get things done, if I dare say it, on 'the Old Boy Network'. Times are different now, as we've gone into recession in the Nineties. Things have become hard and values have changed. There isn't that liberal feeling there was in the Sixties."

When he left the BBC in 1977 to turn freelance, Frank soon found himself heading back north. "You've got to go where the work is; Scotland was, and still is, a particularly good stamping ground for me. Having worked a lot for the Beeb there – my first producing job was *Sutherland's Law,* which was about the Procurator Fiscal, played by Iain Cuthbertson – I got known to Robert Love, the Controller of Drama at Scottish Television. I've been working for Robert for the whole of the last decade, either doing *Take the High Road* or more recently, *Taggart.* It's funny how the contacts remain over the years."

However, he never entirely lost touch with *Doctor Who.* "I would always catch it from a nostalgic point of view whenever there was something of note. It was constantly getting publicity and a splash in *Radio Times* for some innovation or other and one always switched on to see a new Doctor. I think Pat Troughton probably displayed the most eccentricity; he was a very good character actor of great quality, so I particularly liked him. But I think they've all brought lovely qualities to it. Peter Davison brought a most engaging quality to the role. It's such a rich part – there can't be another like it. You know, with Tarzan and James Bond you really need the same sort of actor, but with the Doctor you can have anybody. It's like Hamlet; you can cast any actor and they'll show you some new quality of the character. And that's lovely. It's a credit to the original concept.

"Actually, something which demonstrates *Doctor Who*'s pervasive influence occurred when I was directing *Take the High Road.* One of the main sets is the village store, the exterior of which is actually a little souvenir shop in the village of Luss, on the banks of Loch Lomond. For years, the interior of the shop had been recreated, to scale, in the studio. In 1990, however, they upgraded the show a bit, having done some audience research, and turned the store into a mini-supermarket with aisles, a fridge-freezer at the end, and a little post office in the corner. The new set also happened to be at least twice the size of the original! So, from that point onwards, what did everyone on the set refer to the village shop as? 'The TARDIS!' They'd enter the tiny shop on location, and find themselves in this mini-market in the studio!"

With speculation over the future of *Doctor Who* still rife, I asked Frank whether he himself would be interested in producing the show, and if so, what he would like to do with it. "If someone offered me *Doctor Who*, then I'd love to do it. Mind you, there's very little I'd turn down! I wouldn't presume to do a lot with the basic format of the series though, because I think you do that at your peril. You don't tinker too much with that. It's always been what we've loved, with the Doctor getting into some kind of scrape, usually with at least one younger partner. It's a very precise format. It's been stretched in various directions, but it's still basically the same sort of thing. I've produced several programmes now, and I've learned that although one's first instinct is to come in and say, 'What can I do to change this?', the audience doesn't want that. What they want is a more imaginative version of the same thing, so you don't have to be clever-clever and go with whatever is 'in' or fashionable at the time. I speak from experience. My first producing job, as I said, was on the second series of *Sutherland's Law*. When I looked at the first year's episodes, I thought everything was jolly good except the pretty ropey opening titles. Well, to cut a long story short, I shot a completely different sequence and commissioned new title music too. I directed the first two episodes, so I stuck the new titles on, and took them down to London to show them to my Head of Department, Andrew Osborne. He said, 'Christ, what are you doing, Frank? You can't do this. If you could see the mailbag, people write in and say "I love the show; I love the opening titles; I love the music." The shows are great, but put the old titles back on!' So, I hurriedly slunk back to Glasgow to do just that! You see, I'd tried to be smart and a bit clever-clever. So, if I was going to produce *Doctor Who* now, I would go back to the roots. It's a good format and, in that sense, it's limitless."



Frank Cox today. Photo © Philip Newman.

In closing, I wondered if Frank had any particularly enduring memory of his time on *Doctor Who*?

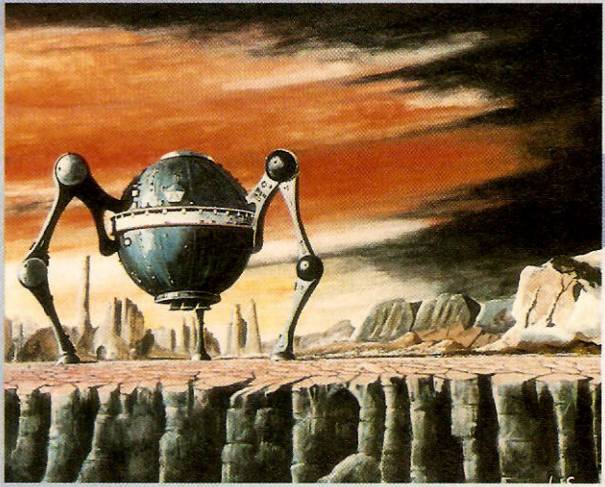
"The kindness shown by Russ and Jackie to a young, inexperienced and shy director was wonderful. It was a happy time. I don't look back on it with anything other than pleasure."

◆

Although *The Sensorites* was Frank Cox's last direct contact with *Doctor Who*, the experience has left him eager. "If someone offered me *Doctor Who*, then I'd love to do it." Photo © BBC

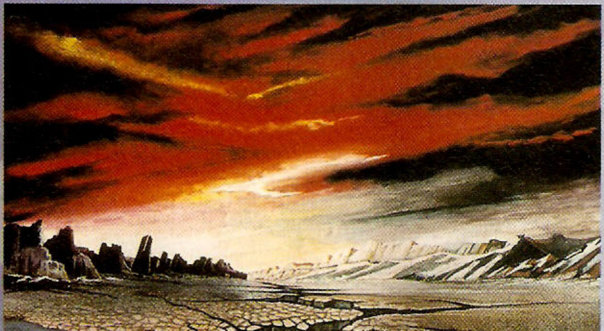
SPACESCAPES

Long-time *Doctor Who* enthusiasts will be aware that Ian Scoones' renowned expertise in the field of special effects design made an enormous impact on the programme during the Seventies. Some of the unforgettable serials to have been enhanced by Ian's images included *The Curse of Peladon, Pyramids of Mars* and *City of Death.* Spacescapes have joined forces with Ian Scoones to offer Doctor Who Magazine readers an unmissable opportunity to own limited edition, signed and numbered prints of Ian's stunning *Doctor Who* art. As an introduction to this offer, and a very special exclusive competition, we re-examine Ian Scoones' worlds of *Doctor Who . . .*



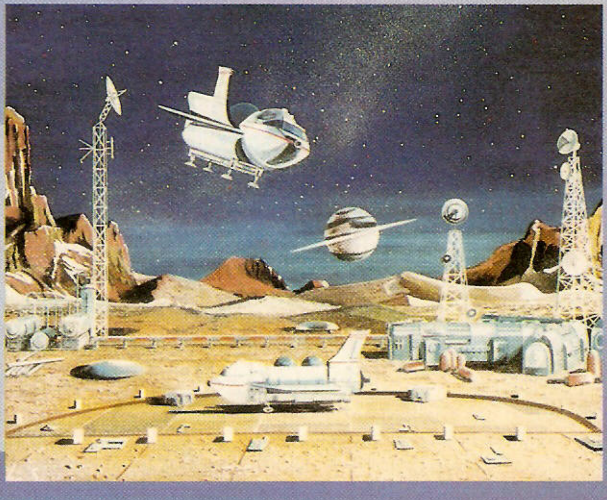
Print Number One
The Jagaroth Spaceship from *City of Death.*
Limited edition of 2000 numbered and signed A2-size prints.

The first print in this series of new paintings is the Jagaroth spaceship Ian Scoones designed and built for the classic 1979 story *City of Death.* "I decided to make it look like a spider," remembers Ian. "When you find spiders in the bath, or when cats play with them, they fold up. I decided that as the spaceship took off, its legs would curl up and fold away. I was trying to get away from this idea that spaceships had to be elongated tubes. Everything at the time seemed to look like a bus in space. Of course the other shape is the saucer, and if you look at the saucer shape from certain angles it's a ball. I had a ball in space with the legs of a spider to support it."



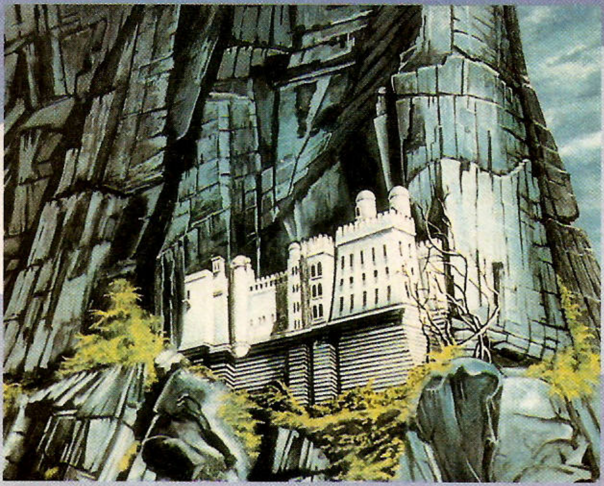
Print Number Two
The Prehistoric Earth Landscape from *City of Death.*
Limited edition of 2000 numbered and signed A2-size prints.

A reproduction of a prehistoric nightmare. The death of Jagaroth, last of the Scaroth, will spark the beginning of life on Earth, and the Doctor is the prime mover in a race against time to save the course of history. The scene is set for the final confrontation as Jagaroth's dangerous time-travel experiment nears fruition. "The set designer (Richard McManan-Smith) was a little upset because for the first time ever on *Doctor Who* the effects team designed some of the sets," recalls Ian. "This was because we did the miniature filming before he'd designed the planet set. He had to take our colours and rock formations so they would match his."



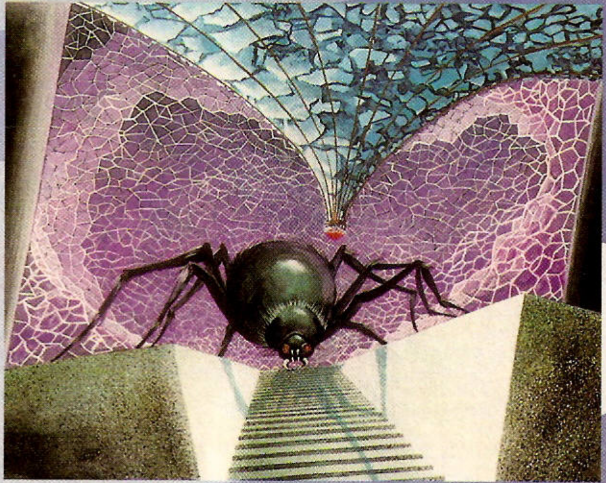
Print Number Three
The Earth Shuttle and Titan Base from *The Invisible Enemy.*
Limited edition of 2000 numbered and signed A2-size prints.

The impressive model-work conducted by Ian and his team for this 1977 story owed something to Supermarionation supremo Gerry Anderson. The Earth shuttle seen on screen was in actual fact a bastardised model purchased from Anderson's Century 21 studios after their closure in the early Seventies. Despite this, "*The Invisible Enemy* was, to my knowledge, the biggest-budgeted *Doctor Who* ever at the time. I did very involved storyboards for that, which was unusual, but I believe very strongly in them because we're in the art of visual communication. At production meetings a picture really does paint a thousand words."



Print Number Four
The Mount Megeshra Citadel from *The Curse of Peladon.*
Limited edition of 2000 numbered and signed A2-size prints.

A windswept mountain on a rain-lashed and inhospitable planet is the destination of the TARDIS in this 1972 adventure. "I did the original design for the castle on the cliffs from *The Curse of Peladon,*" remembers Ian, when describing how he constructed the impressive cliff itself. "We used crumpled up sheets of 4 by 6 pre-moulded plastic sheeting, with Vermiculite and Leigh-On-Sea moss to 'dress' it. It was very quick to do; we sprayed it all with glue and threw it on. If you look at it very carefully I believe everything shakes as the TARDIS falls because it's all made of plastic. I remember cringing when we saw the rushes!"



Print Number Five
The Queen Spider of Metebelis 3 from *Planet of the Spiders.*
Limited edition of 2000 numbered and signed A2-size prints.

The final print in this series of new paintings depicts the Great One, poised for universal domination beneath the all-powerful Metebelis crystal. As the Third Doctor confronts his greatest fear, realisation dawns that he must make the ultimate sacrifice "Barry Letts (the producer and director) said the spider I designed for *Planet of the Spiders* was just too horrific," Ian chuckles, when recalling the 1974 story. "Anyway, Mat Irvine took that one on. His spider was half radio-controlled and half clockwork mechanics. Mine was a little bit more subtle and worked off a balloon to make it 'breathe', so it was operated from this 'bladder', and from wires like a puppet."

COMPETITION

WHO
POLICE PUBLIC CALL BOX

We've teamed up with Ian Scoones to bring you probably the best competition in the long history of **Doctor Who Magazine**. The two runners-up will each receive *original* design sketches donated by Ian especially for this competition. The third prize-winner will receive a mounted production sketch of London in ruins produced by Ian for the recent *Doctor Who* exhibition in Bristol. The second prize winner will receive an original mounted sketch of Ian's prototype design of Arcturus, from 1972's *The Curse of Peladon.*

The first prize-winner will be the recipient of an original model TARDIS, one of a number built by Ian and used in special effects sequences during the Seventies. The model police box (pictured left) was featured in *The Curse of Peladon* and has been specially renovated by Ian, who has also fitted a fully functional flashing light to the roof section, replacing the rather worn out original. The model comes with a full letter of authenticity.

To be in with a chance of owning one of three unique pieces of *Doctor Who* history, including of course an original TARDIS, simply answer the following three questions:

1) According to Susan in *100,000BC,* what do the initials TARDIS stand for?
2) What is the first *Doctor Who* story where the police box exterior of the TARDIS is seen flying through space?
3) Which *Doctor Who* writer is believed to have named the Doctor's space/time craft?

Send your answers on a postcard or the back of a sealed envelope to TARDIS TEASER at the editorial address on page 3. The usual Marvel competition rules apply and no multiple entries will be accepted. Good luck!

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Prelude

ALL-CONSUMING FIRE

In a darkened room, a man wrote a line of symbols on a sheet of vellum. His quill scratched like a mouse in the wainscotting and splattered ink across the paper, but he was an old-fashioned man in many ways, and would have no truck with fountain pens.

A noise at the door made him pause in his writing for a moment, and glance up. The handle of the door was slowly rotating. His head moved from side to side, like a cobra eyeing up its victim, then he smiled slightly and turned his attention back to the pure, austere beauty of mathematics.

When next he looked up the door was open and a dishevelled man was standing before him, holding a revolver.

"Scanlon," said the man behind the desk, "you seem disturbed."

"I ain't the one that's disturbed, mate. It's you! You're a brick short of a full hod, I reckon."

"Just because I issued an edict that you were to be killed on sight, I hardly think that justifies your appearance in my study. Where are my guards, by the way?"

"Out cold," Scanlon exclaimed. "I coshed 'em."

The man sighed. "Dear me," he murmured, "you just can't get the staff these days."

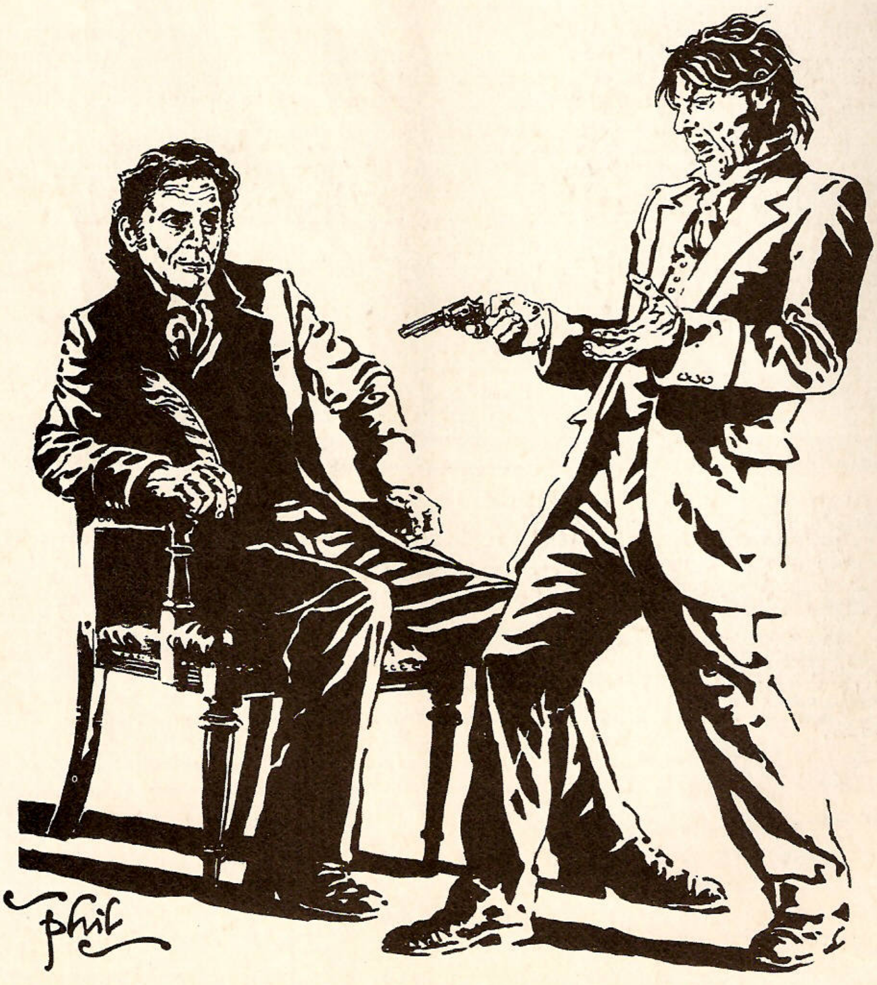
"I got no argument wiv them. It's you I want."

"And what exactly is it that you want with me, Scanlon?"

"I want to live!" Scanlon cried, his face flushed and sweating.

The man shook his head, emphasising the ever-present palsy. "You attempted to leave my employ, Scanlon. Nobody resigns from the Family, you know that."

"A lot of the guys 've done it. Why single me out?"



"Oh, I'll get around to the rest of them eventually, but for the moment they are beyond my reach. As you should have been."

Scanlon wiped a cuff across his forehead. "Missed the boat from Southampton, didn't I?" he said, abashed. "They went wivvout me."

"The phrase 'missed the boat' could well sum up your short but unhappy life," the man said with apparent sadness.

Scanlon looked dazed. "Are you gonna take back the order," he growled, "or do I have to blow your brains across the book case?"

"My brains are staying where they will do me the most good. Now tell me, how did you open the door?"

"What?" Scanlon said, frowning.

"Did you notice a slight resistance when you twisted the doorknob? A click, perhaps." He smiled. "A pain in the palm of your hand?"

The gun wavered as Scanlon raised his left hand and gazed at it in bewilderment, then turned it to show the man behind the desk. A small spot of blood had smeared across the callouses.

"You should have pulled the knob out slightly before you turned it," the man continued calmly. "I tell you this in the sure knowledge that it will do you no good at all. The poison is already coursing through your veins. Can you feel it burning? Palytoxin, extracted from the coral *Palythoatoxica*, found in the tide pools of a Pacific island known as Hawaii. The local people call it *limumakeuhana* – the deadly seaweed of Hana – although it is not seaweed. I obtained a specimen from a Chinese colleague. I must say, I am not at all happy about how slowly it works."

During the monologue, Scanlon's eyes had turned up until he was staring at the ceiling. He swayed slightly. The man behind the desk watched his right hand carefully, in case a sudden muscular spasm jerked the trigger.

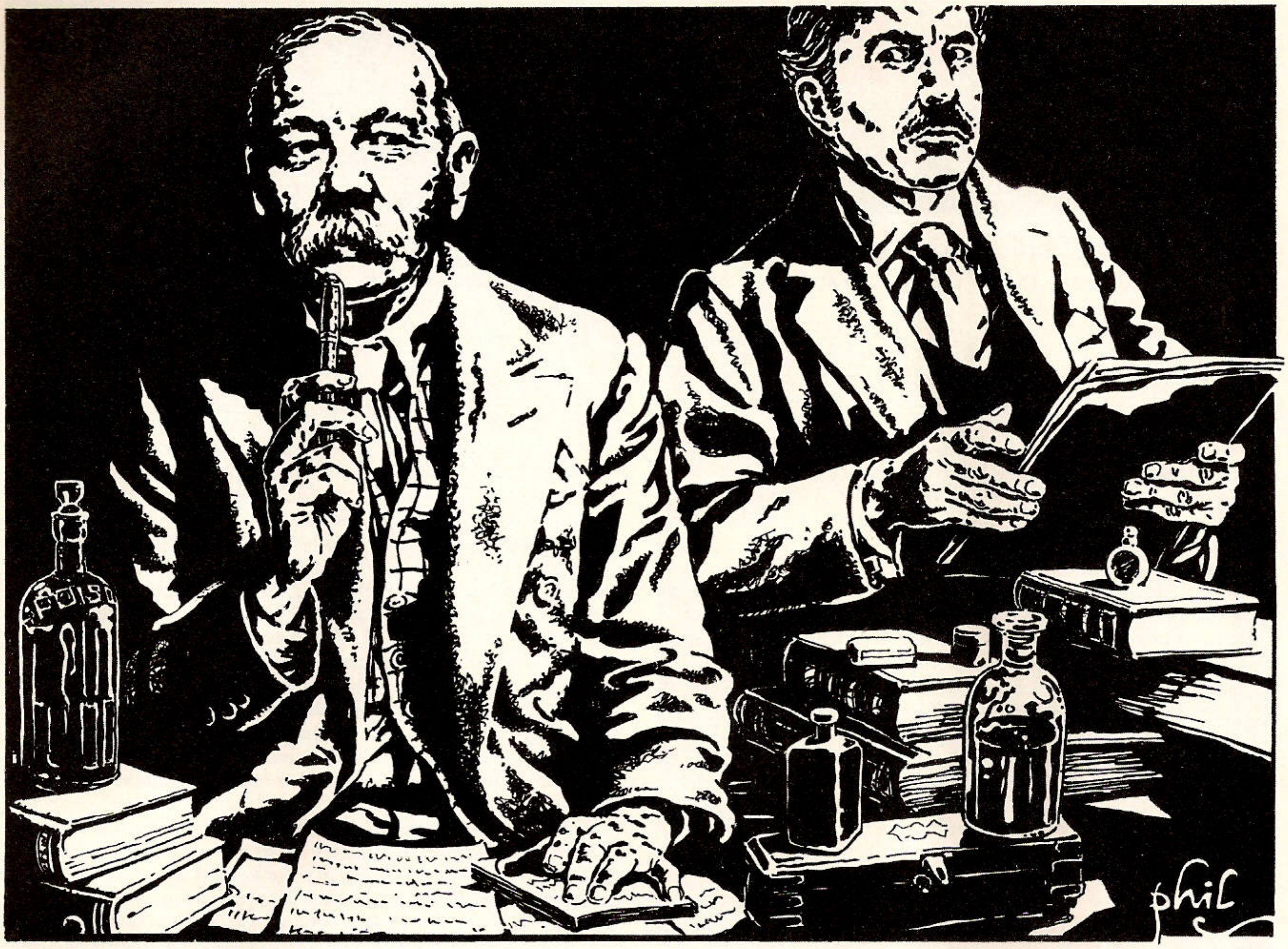
Scanlon's fingers relaxed and the revolver slipped from his fingers, hitting the carpet with a soft thud. Seconds later, Scanlon joined it.

"I will deal with the rest of your unfaithful brethren shortly, wherever they have run to," the man murmured. Re-inking his quill, he picked up where he had left off, in the unsullied world of integrands and differential functions, dismissing Scanlon's cooling body from his mind.

* * *

There was silence for a while as the two medical men sat in the book-lined consulting room, each absorbed in his own thoughts.

"This simply will not do, Doyle," one of them said, throwing a manuscript onto the desk. The impact reverberated around the room, making the shadows cast by the gas-



lamps dance across the spines of the books.

Doctor Arthur Conan Doyle sighed. "Oh for Heaven's sake, James!" he snapped. "Are we going to go through this every time I write up your notes?"

"I would be the first to admit," James said, sighing, "that you have a gift for turning my mundane notes into deathless prose, full of adventure and excitement. I have trouble recognising myself in this heroic figure of Doctor John Watson that you have created. Even when we were both at medical school together, I could see that your future lay in literature, not the laboratory. The readers love these little adventures of ours, and, if we're lucky, we could turn a pretty penny from them."

"Well then," Doyle interrupted, "you have to – "

"But I cannot let you invent entire scenes! It must all be based on fact. This stuff here with the poisoned doorknob, for instance. Where on Earth did it come from?"

Doyle raised a hand to stroke his moustache "The scene is implicit in your notes," he said defensively.

"Implicit my foot!" James exclaimed

"But the dastardly Moriarty must have been aware that his gang of ruffians were being spirited away somewhere."

"Indeed, but we never found out how. You have completely invented this scene. It'll have to go."

"I've added new material before, without you demurring," Doyle protested. "Look at *A Study in Scarlet* – more than half the book was invented by me. What was it that the critic of *The Graphic* said?" He scrabbled through the papers on his desk, scattering prescriptions and notes aside, until he found a well-thumbed magazine. "Yes, 'full of interest', he said. 'It hangs together well and finishes ingeniously', he said."

"I'm sorry, Doyle, but the answer is still no."

Doyle sighed theatrically. "Well, it's your adventure," he said.

His friend frowned slightly.

"I've been waiting for you to ask how much of it actually happened," he said hesitantly. "Surely the story must have struck you as strange. Did you not think me unhinged?"

Doyle gazed out of the window at the rain-racked Portsmouth seafront. The gaslight cast a ruddy glow across his face. "I once met a man who called himself the Doctor," he said. "Not quite as you described him, though. Tall. Curly hair. Staring eyes. If *your* Doctor was anything like the one *I* met, then I could believe every word of your story. Does that make sense?"

There was a long silence, then his friend nodded. "It does," he said. "Can I ask . . . what adventures did *you* have with the Doctor?"

Doyle shivered.

"Perhaps another time," he said.

Andy Lane

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Andy Lane
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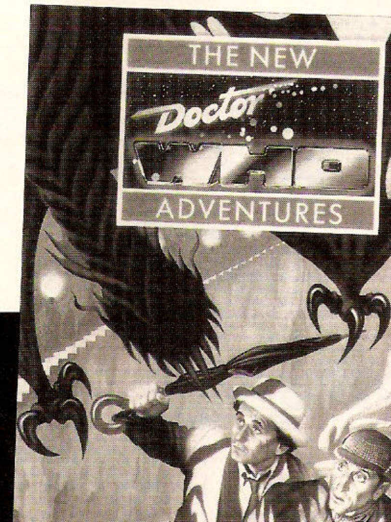


THE ANNUALS OF HISTORY

In the latest part of their on-going exploration into the creation of the old *Doctor Who Annuals*, Chris Howarth and Steve Lyons talk to artist Edgar Hodges about his fascination for craggy faces and curly white hair.

Although he wasn't to work on a *Doctor Who Annual* until Jon Pertwee became the Doctor, Edgar Hodges' association with World Distributors dates back to 1955. Edgar recalls how it all began: "I first started with this company up in Manchester, Industrial Art Services, on Albion Street. We were a studio of about nine people and we did literally any sort of artwork for the whole of Manchester. It could be advertising, it could even be murals – anything. Then Pembertons, who started up World Distributors, approached our company to do pocket-book covers."

Through importing American comics, World soon realised that there was money to be made from licensing characters and so began publishing more of their own comics and books featuring both American and British products. Although these early titles featured some reprint material, there was still plenty of work for Edgar and his Industrial Art colleagues. "Walter Howarth was one of the main artists for World at the time," remembers Edgar (see **DWM** 212). "I got my job in Industrial Arts through Walter and for that I'm eternally grateful to him. He used to do a lot of things like John Wayne and all the other cowboy comics – there was a tremendous interest in cowboys in the early days of television. Walter was brilliant at doing likenesses, he would get any character absolutely perfect, but because he spent time on that one face then the rest of it used to be somewhat hurried. In some cases it let him down slightly, but because the face was instantly recognisable the client would forgive the rest and he'd get away with it. I was never as good as he was in that sense, so I would do an overall picture and maybe sometimes be criticised over a face."

In 1967 Industrial Arts Services folded and Edgar joined World Distributors as a full-time member of its newly formed art studio. "We'd diminished over the years, for various reasons. Ron Smeth-urst (see **DWM** 211) had left us to set up the studio within World and at that point Industrial Arts was going downhill. The chap who owned the company died, but his wife didn't want to be involved – I was also a director at that time – so we decided to pack it up. And, also at that time, we had the offer from World for us all to go and work there; by then there was just four of us."

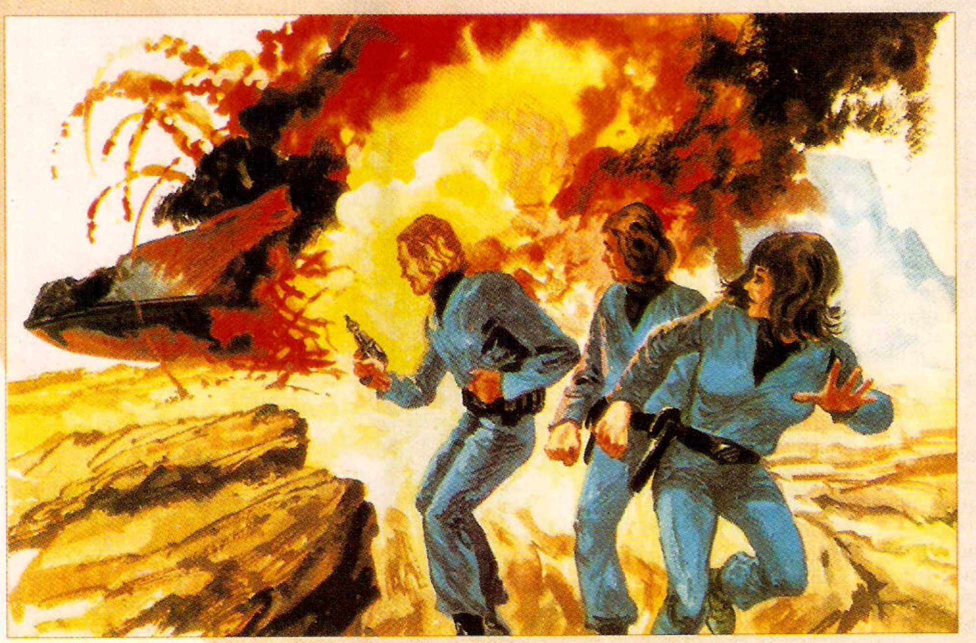
Despite greatly enjoying the working environment in World's Lever Street art studio and describing the team, which then numbered about six, as "a happy gang", Edgar elected to begin working from his Bolton home in 1970. "I think I started a trend," he says. "They decided that those that lived farthest away had the opportunity, if they wanted, to work from home." This change in policy did not, however, spell the end for the in-house studio. "Some preferred to stay in the studio – maybe they didn't have the facilities at home."

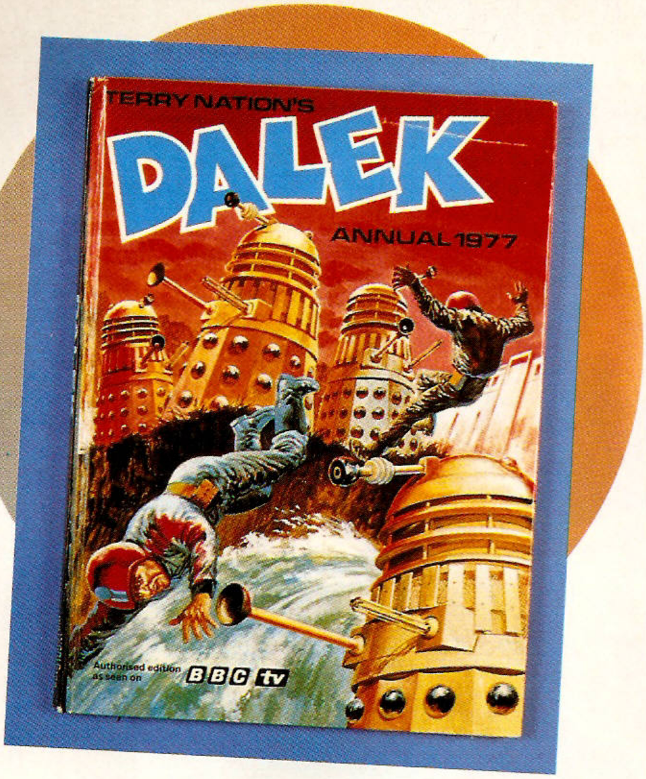
During this period Edgar was a regular artist on such annuals as *Dad's Army, Woobinda, Daktari* and *Basil Brush*. In 1973 he was assigned to do his first *Doctor Who* work: the text stories for the 1974 annual. Edgar doesn't remember exactly why he was asked to work on that particular annual. "You're delving back into history with all of us," he says, but thinks the reason was probably in order to help out Steve Livesey – the annual's main artist by virtue of the fact that he drew the two comic strips *Time Thief* and *Menace of the Molags*. "We had more full colour artwork later on," he continues, implying that this meant a lot more work. "So, for example, I'd do story illustrations and the cover and Steve would do the rest." Edgar explains that similar things sometimes happened on his books. "I might have been doing something like *Daktari* or *Dad's Army* in particular, because invariably I did that from cover to cover, but if I was pushed then someone else would do a feature – Paul Crompton did them and Steve Livesey did them; we did inter-mix – it depended on who was available."

When looking through these annuals, Edgar's work is immediately recognisable – however he is quick to point out that having a distinctive drawing style was not necessarily an advantage. "It wasn't always wise to have too many styles in one annual," he explains. Ron would say something like 'Right, I want you to do the strip for *Doctor Who*. This is what's been done before; this is Walter's, this is Steve's. They can't do it at the moment so I want you to have a go. Please try to get it as near as you can.' Obviously it would be different, but it would have similarities to the artists you used as reference. If you were working together you'd try and emulate one another; one of the things with doing these jobs, when you work in the studio and you're altogether, is that a little bit of each other rubs off so if you did a style that was acceptable and passed by the studio manager then the next in line would copy that style."

There was one exception which allowed the artist free reign in style, if not content. "It was a different matter if you were doing features," Edgar told us. "Say there was a feature on geology or prehistoric animals – then you could use any style. Different things influence you. You might look at American illustrations and like a style and adopt and adapt it. You can't plagiarise it but you can use it for another feature and it'll look just as good. But if you're doing character work then you had to do it as accurately as possible."

Edgar remembers that Steve Livesey left World shortly after working on the 1974 annual and adds "I don't know where Steve is these days. He went on to a company that primarily did box covers for puzzles and games. He was very good indeed." Following Livesey's departure Edgar not only had to illustrate text stories for the 1975 *Doctor Who Annual* but was also given the two comic strips (*Dead on Arrival* and *After the Revolution*) to do. However this extra workload didn't prevent him from enjoying drawing the Third Doctor. "Pertwee was good to draw – the curly hair and craggy features make him easier to draw than Patrick Troughton. It's a great face – it's lined, it's got good strong eyes and with the curly white hair, even if you're drawing him from a back view, you know





it's him. You can get away with all sorts."

Like his predecessors Edgar had to make do with the minimum of photographic reference material from the BBC. "We didn't get many at all," he says. "This was a problem – and was surprising really as it was going to enhance the character or the use of the character, but they were reluctant to supply reference material which was a pity.

"Sometimes the same face was used on a variety of bodies. That happens a lot when you've only got a limited amount of reference. You'll find a face will crop up again but the body position will be different. But, as I said before, in order to get that illustration approved by the client you'd concentrate on the head and make it instantly recognisable because they often didn't look beyond that.

"One of the main areas of reference was if the programme was currently on television – then you could photograph the tv screen. There were no videos available to everybody then, so I'd take stills off tv."

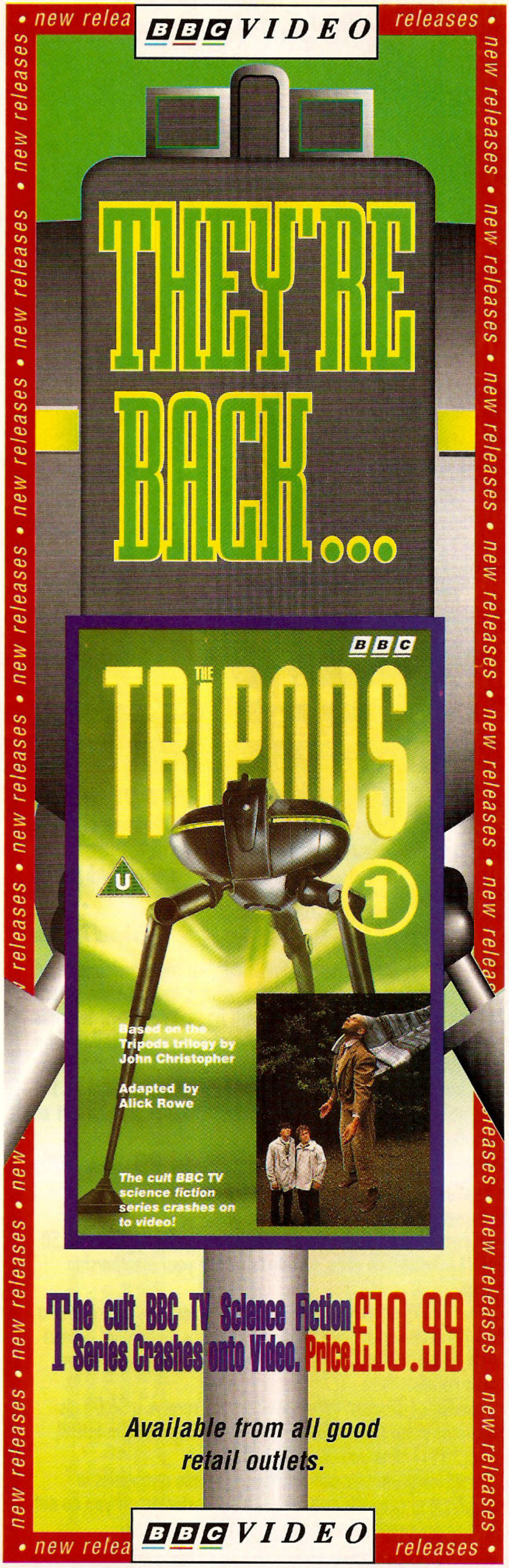
With Tom Baker's replacement of Jon Pertwee in the television series, World opted for a change in the look of their *Doctor Who Annuals* and Paul Crompton took over the art chores for both strips and text stories in 1976. However Edgar's association with the *Doctor Who* universe continued – World acquired the rights to Terry Nation's most famous creations and in the same year published the first in a run of four *Dalek Annuals*. Edgar almost single-handedly drew the entire book (part of the cover was photographic) the contents of which included the now standard pair of comic strips: *Planet of Serpents* and *Flood*.

The 1977 *Dalek Annual* also featured Edgar's work but, unusually, the comic strips were reprints from the *TV Century 21* strip *The Daleks*, an exercise repeated in the 1978 *Dalek Annual*. Edgar reveals that was done for purely financial reasons. "It was just cutting corners, really. Keeping the costs down. Because it was appearing second time around, the price was negotiable. They'd have the film of the artwork, which would be much cheaper than origination."

After finishing his work on *Who* related projects, Edgar moved onto a run of books associated with *The Wombles*, where he became creator Elizabeth Beresford's favourite artist for the lovable litter-collections. It was in the 1980 *Wombles Annual* that he first received a proper credit for his work. It was a change that was a long time coming – indeed in the early days giving credits to contributors was frowned upon. "I think Jon Pemberton wasn't greatly fond of you getting a credit in case you wanted more money," Edgar explains. "We didn't become insistent upon it because I don't think you can when you're working in-house and there are so many different names involved. However," he continues, "to a degree it was a source of frustration because it tends to lump you amongst millions as opposed to giving you an individuality. I'm not saying we'd strike or anything like that – we were too grateful for work."

Artists at the company were more fortunate than writers – most of whom seem destined to remain anonymous forever. Artists were allowed to sign there drawings if they wanted to. "It was something we gradually tended to do," admits Edgar. "I always used to, anyway. I'd discreetly tuck an EH away somewhere."

◆



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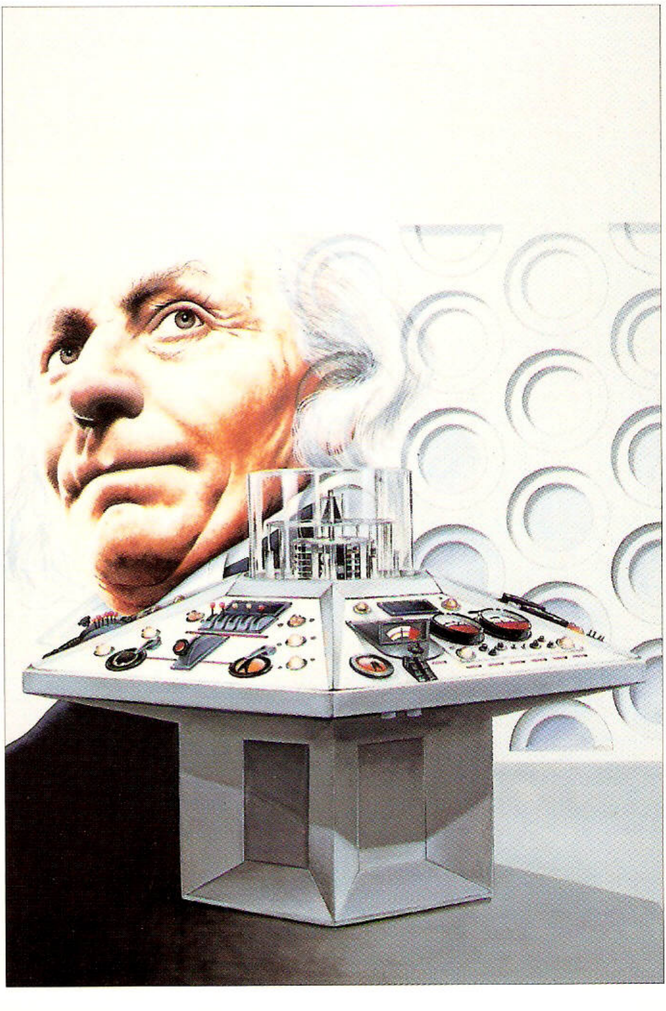
1977
THE QUEEN'S SILVER JUBILEE



THE HIGH COUNCIL

Presided over by Paul Cornell

If you'd like to pose any query about *Doctor Who* that doesn't have a definite answer, this is the place to do it. However, unlike *Matrix Data Bank*, this column doesn't have a resident expert – the only people answering the questions will be you, the readers. Therefore, we're after your answers as well as questions. If you don't agree with an answer, tell us why, and offer your own explanation. The best questions and answers will be published.

Why does the Doctor seem to think of himself as Doctor Who? Is that what he's really called?

Would you call your child 'The Doctor'?! It's either a nickname or a title. That would allow both arguments to be correct. He used to call himself 'Doctor Who' but now prefers 'The Doctor' – Lawrence Conquest, Sea Mills, Bristol.

After the Valeyard's appearance at the end of *The Trial of a Time Lord,* do we take it that all the events afterwards are still Matrix projections? Is the Doctor still in the Matrix?

We don't see the Doctor and Mel leave the Matrix on camera. Perhaps right from the start the action was taking place in the Matrix, the white beam being the entrance? Could this have been a trap set by the High Council for the Master and the Doctor? The Valeyard does have a great deal of control over the Matrix . . . – James Wickin, Wivenhoe, Essex.

In Battlefield, the Doctor admits he doesn't know what's happening, but the Matrix contains all past and future knowledge – Mark Overton, Langport, Somerset.

It is not possible to know whether you are inside the Matrix or not, because the Doctor thought he had left it in the story, but was still being watched by Mel and the Time Lords – Stephen Anderson, Reading, Berks.

In *The Chase,* Ian Chesterton (who left Earth in 1963) sings along to *Ticket to Ride,* a Beatles single not released until 1965. How?

Ian couldn't have already visited 1965, because he would have stayed there! The record must already have been aboard the TARDIS and, intrigued by the future of The Beatles, Ian must have listened to it. This means that the TARDIS must have previously landed in 1965, or after, for Susan to buy the record – Stephen Anderson, Reading, Berks.

Who is better at chess – K9, the Doctor or Fenric?

A variety of answers ruled out Fenric, since the Doctor was about to beat him, added that K9 only looked like he was about to beat the Doctor, who wasn't concentrating, and noted that Romana could probably trounce all three of them. So, to expand the question: **Which *Doctor Who* character would be best at chess, and which incarnation of the Doctor?**

In Jim Mortimore's *New Adventures* novel, *Blood Heat,* the Doctor loses his original TARDIS in a tar pit and leaves in the TARDIS that the dead Third Doctor has abandoned. How could he have done this considering that the Third Doctor was exiled to Earth at the time, his TARDIS without a dematerialisation circuit?

The TARDIS did not actually lose its dematerialisation circuit – it was disabled by the Time Lords. Presumably the Seventh Doctor retained the knowledge of how to repair it and was able to do so. Alternatively, the Doctor used temporal fusion (as seen in The Five Doctors*) to merge the two TARDISes – Mark Overton, Langport, Somerset. (And a similar solution from Simon Catlow, Lichfield, Staffs.)*

The TARDIS is a block transfer creation, a flow of data converted into matter using an appropriate energy source. Ace's own mind provides the data needed (see Blood Heat *page 254) to remake any vital part that's missing – Robert Hardy, Shepperton, Middlesex.*

How come virtually every alien the Doctor meets speaks English? – Lawrence Conquest, Sea Mills, Bristol.

Why doesn't Susan get the name of the TARDIS right in *100,000BC?* – Stephen Anderson, Reading, Berks.

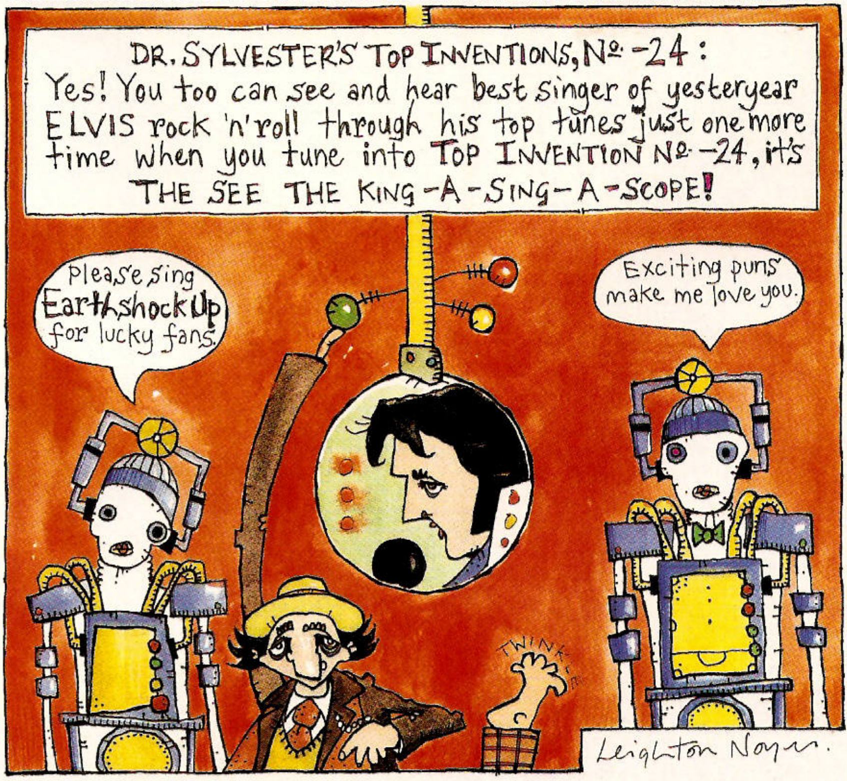
Why is it that most *Doctor Who* fans are male? – Liza Radley, New York, USA.

In *Dragonfire,* we learn that Kane has been imprisoned on Svartos for three thousand years. The dragon holds the key to his release. He knows where it is and what it is, so why does he wait so long to send someone to kill it? – Robert Tweed, Lancaster.

How could the Second Doctor be in *The Five Doctors?* – Mark Quested, of Maidstone in Kent. The next column will feature a lengthy exploration of the problems of Troughton multi-Doctor-meeting continuity. Any ideas?

Send your questions and answers to: The High Council, Doctor Who Magazine, Marvel Comics Ltd, 13/15 Arundel Street, London WC2R 3DX.
We are sorry that no individual correspondence can be entered into.

DOCTOR OHO by Leighton Noyes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